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SIDE 1

COMMERCIAL LENGTH

CUT

1. :59 – "TYMPHONIC EVOLUTION"
   (TMA1294 – Exciting percussive rock)
2. :29 – version
3. :09 – version

4. :59 – "EDEN'S GARDEN"
   (TMA3001 – Relaxed underscore with flute and strings)
5. :29 – version
6. :10 – version

7. :60 – "SMITH'S ELECTRIC BOOGIE"
   (TMA1974 – Pounding hard rock)
8. :29 – version
9. :09 – version

10. :62 – "THEME FROM THE GOLDEN ORB"
    (TMA1973 – Flowing moderate theme)
11. :29 – version
12. :10 – version

SIDE 2

RANDOM LENGTH

CUT

1. :30 – "COUNTDOWN TO BLASTOFF"
   (TMA3085 – Space countdown to explosive moog pad)
2. :60 – "DIS-GO" JAZZ"
   (TMA3003 – Jazz flavor with light disco rhythm)
3. :29 – version of above
4. :60 – "DANCE OF THE SMALL FROG"
   (TMA3002 – Woodwind quartet underscore)
5. :30 – "I'VE GOT A POUNDING HEARTBEAT"
   (TMA4011 – Horror heartbeat underscore)

6. :50 – "J'S STROLLER"
   (TMA1972 – Easy moog strolling beat)
7. :60 – "NIFTY NEAL FUNK"
   (TMA1971 – Funky reggae-flavored moog)
8. :60 – "EXOTIC MIDNIGHT JOURNEY"
   (TMA1970 – Soft mysterious "troubador" synthesizer)
9. :16 – "ERICA & DEVON"
   (TMA1969 – Melodic string phrase)
10. :09 – "HOT FLASHES"
    (TMA1968 – Authoritative moog brass news sounder)

11. :14 – "NOW, IN THE CENTER RING"
    (TMA1967 – Circus fanfare and drumroll)
12. :28 – "COPA-BANANA"
    (TMA1966 – Conga and drum rhythm)
13. :30 – "HOKUM'S HEROS"
    (TMA1965 – Snare drum pattern)

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SIDE ONE

COMMERCIAL LENGTH

CUT

1. :59 – "STUDIO 59"
   (TMA1067 – Stern, brassy disco)
2. :29 – version
3. :10 – version

4. :60 – "LADIES' DELIGHT"
   (TMA1069 – Soft acoustics alternating with rock)
5. :29 – version
6. :11 – version

7. :61 – "BULLWINKLE IN SUSPENSE"
   (TMA1293 – Mysterious mood, determined medium beat)
8. :28 – version
9. :10 – version

10. :59 – "THE LOVE BARGE"
    (TMA1289 – brass fanfare to moderate, pleasant rhythm)
11. :29 – version
12. :10 – version

SIDE TWO

COMMERCIAL LENGTH

CUT

1. :58 – "CUT GLASS"
   (TMA1978 – Forceful, persistent rock rhythm)
2. :28 – version
3. :11 – version

4. :59 – "MISSISSIPPI MONDAY"
   (TMA1977 – Pretty, slow tempo country theme)
5. :31 – version
6. :10 – version

7. :61 – "WINGS OF VICTORY"
   (TMA1976 – Huge orchestral fanfare to patriotic documentary score)
8. :30 – version
9. :11 – version

10. :59 – "SWING AND DIP"
    (TMA1975 – Ragged stripper novelty)
11. :28 – version
12. :09 – version

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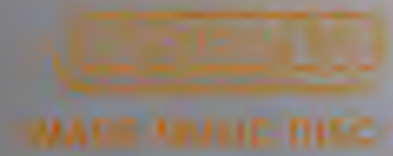

IM-12

SIDE 1

COMMERICAL LENGTH

CUT

1. :58 – "DETERMINATION"
   (TMA1980 – Forceful, percussive driving rhythm)
2. :30 – version
3. :09 – version

4. :60 – "FREELY TM"
   (TMA1246 – Lighthearted up tempo Latin vocal beat)
5. :30 version
6. :09 – version

7. :61 – "SUSTAIN THE WARMTH"
   (TMA1979 – Flowing, melodic medium tempo theme)
8. :30 – version
9. :10 – version

10. :60 – "MOOG IN 8 'N' RHYTHM"
    (TMA1222 – Semi-mysterious, involving medium up tempo moog theme)
11. :30 – version
12. :11 – version

SIDE 2

RANDOM LENGTH

CUT

1. :23 – "MIDNIGHT LAB"
   (TMA3119 – Eerie vibes chords)
2. :13 – "UP THE MORGUE STAIRCASE"
   (TMA3120 – Spooky vibes up-and-down pattern)
3. :39 – "THE SAD PART"
   (TMA3121 – Pensive bass flute mood piece)
4. :10 "EVENTUALLY HOPEFUL"
   (TMA3122 – Serene flute melody)
5. :17 – "DAFFODILS"
   (TMA3123 – Light piccolo mood piece)

6. :13 – "ONE EYE CLOSED"
   (TMA3124 – Thoughtful bassoon underscore)
7. :58 – "NIGHT GLOW BLUES"
   (TMA3125 – Slow western harmonica background)
8. :42 – "PUFFIN' "
   (TMA3126 – Frantic harmonica jazz)
9. :37 – "TRY THIS ONE, VIC"
   (TMA3127 – Rhythmic country chords, steel guitar)
10. :25 – "RURAL GAMESHOW"
    (TMA3128 – Steel guitar transitions)

11. :10 – "A DIFFERENT ANIMAL"
    (TMA3129 – Harsh acid guitar stinger)
12. :02 – "HELLLP!"
    (TMA3130 – High steel guitar fall-off)
13. :02 – "UP TO INFINITY"
    (TMA3131 – Steel guitar upsweep)
14. :17 – "COMIN' THROUGH"
    (TMA3132 – Rhythmic shaker patterns)
15. :17 – "COUNTRY BOINGS"
    (TMA3133 – Jaw harp, country rhythm and boings)

16. :16 – "OBTUSE RHYTHM"
    (TMA3134 – Triangle, two rhythms)
17. :19 – "CRYSTAL CLEAR"
    (TMA3135 – High metallic bells)
18. :06 – "COLD FINGERS"
    (TMA3136 – Hard cowbell rhythm)
19. :07 – "MILKSHAKE"
    (TMA3137 – Lively midrange cowbell beat)
20. :14 – "SHRUNKEN DRUMS"
    (TMA3138 – Jamaican cowbell rhythms)

21. :24 – "MARS DUST"
    (TMA3139 – Bell tree effects)
22. :13 – "LASER WOLF"
    (TMA3140 – Slide whistle effects)
23. :22 – "SILENT JUNGLE"
    (TMA3141 – Slit drum rhythms)
24. :12 – "HIGH IN THE MANGOS"
    (TMA3142 – Fluttering birdcall effects)

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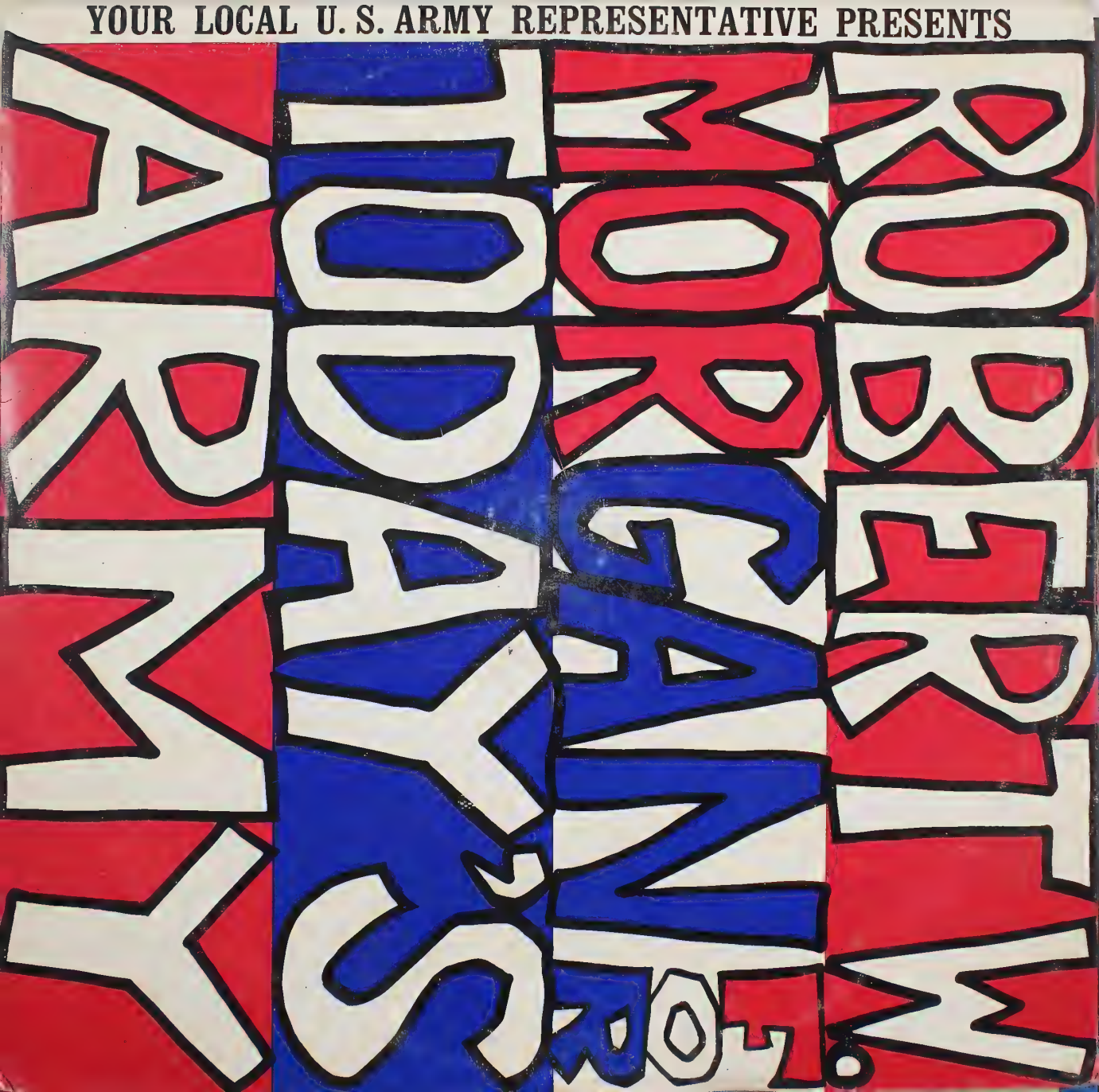

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SIDE 1

COMMERCIAL LENGTH

CUT

1. :60 — "SEE FOREVER"
   (TMA1018 — Light piano start to huge contemporary orchestra)
2. :29 — version
3. :09 — version

4. :61 — "STRING ALONG"
   (TMA1031 - Lush full orchestra and strings)
5. :30 — version
6. :09 — version

7. :60 — "DON'T OPEN TILL 2001"
   (TM1136 — Ominous science fiction moods)
8. :30 — version
9. :11 — version

10. :60 — "AS FAR AS IT TAKES YOU"
    (TMA1015 — Powerful funky rock)
11. :29 — version
12. :10 — version

SIDE 2

RANDOM LENGTH — MOOG

CUT

1. :60 — "MOODY COMPUTER"
   (TMA3999 — Various computer-like patterns)
2. :35 — "RUN FOR YOUR MONEY"
   (TMA3998 — Moving bass line with effects)
3. :23 — "TWENTY-THREE and RISING"
   (TMA3997 — Parallel random patterns with upsweep)
4. :39 — "FAR FROM THE MADDING MIDWAY"
   (TMA3996 — Circus calliope novelty)
5. :15 — "DOUBLE JEOPARDY"
   (TMA3995 — Two dramatic bass notes and sparkle)

6. :01 — "EMERGENCY CALL"
   (TMA3994 — Rapid tone group)
7. :05 — "SNOWFLAKES"
   (TMA3993 — Two sparkles)
8. :05 — "CALL IN — CALL OUT"
   (TMA3992 — Touch-tone montage and phone ring)
9. :06 — "WARNING! WARNING!"
   (TMA3991 — Urgent flash and beeper)
10. :18 — "NEXT-BEST THING TO BEING THERE"
    (TMA3990 — Running bass line with phone effects)

11. :06 — "TERMITES"
    (TMA3989 — Tiny Melody into rapid circus figure)
12. :09 — "NOT THAT BUTTON!"
    (TMA3988 — Long ominous warp)
13. :02 — "TEN-FOUR, ROBERT"
    (TMA3987 — Doppler-effect warp)
14. :02 — "ROLL OVER"
    (TMA3986 — Beethoven's Fifth, rapid figure)
15. :21 — "OUT OF TIME"
    (TMA3985 — Tick-tock with effects and stinger)

16. :02 — "MOE-KEY-YO"
    (TMA3984 — Oriental echoed dot)
17. :07 — "WE LISTEN TO YOU TOO"
    (TMA3983 — Quacking pattern into traffic effects)
18. :14 — "HAIL YES"
    (TMA3982 — Hail to the Chief novelty)

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DE TURISMO... POR COLOMBIA !

VOL. 1

de turismo por Colombia!

Intérpretes de distintas regiones de la patria, cada cual muy calificado, y páginas musicales que también se identifican con parcelas diversas de nuestra geografía, se reunieron para este microsurco a través de cuyo repertorio se exaltan las costas colombianas y algunos sitios del interior. Por eso se tituló "DE TURISMO POR COLOMBIA" y corresponde al primero de una serie que abarcará, ulteriormente, otros lugares donde se concede singular importancia al folclore.

No podía faltar, obviamente, la versión "De Turismo por Colombia", por el "Trio Colombia", cuya autoría corresponde a Ramón Ospina y Amalio E. Marrero. Y hay melodías de un pretérito no muy lejano y otras algo recientes, para conformar este álbum que permite incluso bailar alegremente como se hizo cuando estaban en su apogeo "Quiero Amanecer", por la desaparecida Sarita Lascarro; "La Vaca Vieja", "Ay Cosita Linda", "Momposina", La Múcura" y "Micaela" etcétera. Tampoco podía marginarse el pasillo "Aunque lo Niegues", que ha dado renombre al compositor santandereano José Alejandro Morales, condecorado en 1968 con la medalla "Ciudad de Bucaramanga" para señalarlo como hombre perilustre de esa tierra. La insuperable y consagradísima Leonor González Mina en uno de sus grandes impactos, "El Rey del Río", amén de este riquísimo contenido, dan margen para proporcionarle gusto al oído. Eso es lo mejor, para ahorrarnos frases vanas.

Selección: Orlando Posada González
Nota: Carlos E. Serna S.

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MIND TRAPS DISC 22

SIDE 1

"COMMUNICATION BREAKDOWN"
(A-4193 — How not to get cable)
DEMONSTRATED FOR: CABLE SERVICE

CUT:
1. :60 — Customized for demonstration purposes
2. :60 — Generic version
3. :60 — Visual effects background
4. :60 — Generic voices only
5. 1:21 — Visual effects — doorbell and doors, pounding, jackhammer and accordion

"THE BIRDS AND THE BEES"
(A-4194 — The facts of car washes)
DEMONSTRATED FOR: CAR WASH

CUT:
6. :59 — Customized for demonstration purposes
7. :59 — Generic version
8. :59 — Generic voices only
9. :23 — Visual effects — door and tape recorder

"YOU KNOW WHAT"
(A-4195 — Coming out of hiding)
DEMONSTRATED FOR: COMPUTER STORE

CUT:
10. :62 — Customized for demonstration purposes
11. :62 — Generic version
12. :62 — Visual effects background
13. :62 — Generic voices only

"COPY KID"
(A-4196 — How to duplicate yourself)
DEMONSTRATED FOR: COPIER STORE

CUT:
14. :58 — Customized for demonstration purposes
15. :58 — Generic version
16. :58 — Visual effects background
17. :49 — Generic voices only
18. :05 — Visual effect — climbing onto a copier

SIDE 2

"WILLY FIXIT"
(A-4197 — How to be handy)
DEMONSTRATED FOR: HARDWARE STORE)

CUT:
1. :56 — Customized for demonstration purposes
2. :56 — Generic version
3. :45 — Visual effects background

"THE LEGEND OF WILLY FIXIT"
(A-4198 — Overcoming inabilities)
DEMONSTRATED FOR: HARDWARE STORE)

CUT:
4. :61 — Customized for demonstration purposes
5. :61 — Generic version
6. :59 — Generic voices only

"BIRD FEEDER"
(A-4199 — A job not too tough to handle)
DEMONSTRATED FOR: HARDWARE STORE

CUT:
7. :59 — Customized for demonstration purposes
8. :59 — Generic version
9. :08 — Visual effects

"GONE WITH THE BREEZE"
(A-4200 — Beat the heat)
DEMONSTRATED FOR: LIGHTING STORE

CUT:
10. :59 — Customized for demonstration purposes
11. :59 — Generic version
12. :59 — Visual effects background
13. :55 — Generic voices only

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NEARTE

Taller Folklórico Puertorriqueño

SERIE ISLA CANTADA - VOL. I

En esta primera ocasión donde nuestro arte se difundirá por la magia de la Magnetofonía, damos las gracias a todos quienes depositaron su fe en nuestro talento impulsando así el genio creador.

La meta de este taller es divulgar la obra de nuestros poetas y músicos. Pretendemos crear una fuente de trabajo e inspiración a todos los artistas. Cada espectáculo es producto de investigación, experimentación y devoción. La música amalgamada al verso es insertada cuidadosamente poniendo especial cuidado en que convivan la poesía y la melodía.

Creemos en la poesía como instrumento poderoso y capaz de desarrollar el espíritu y el alma de los pueblos. Es por esto que existimos.

Al iniciar el primer disco de la Serie ISLA CANTADA nos regocijamos al sentir el respaldo que nos llevará a producciones cada vez mejores.

Cuatro ---------- Ismael Rivera

Mandolina ---------- José Alayón

Voz ---------- María Rivera Laborde
Brunilda García

Director y Declamador ---------- Joaquín Collazo

Dirección Musical y Voz Hablada -- Brunilda García

LISTIN DIARIO,
Santo Domingo: Pascal Peña Peña,

"Instarte marcó para siempre en este país huellas de hasta donde puede llegarse o mejor dicho Instarte nos permitió ver como se pueden conjugar el verso, la música, el canto y el teatro para producir otra cosa que uno no sabe en estos momentos como llamarle".

Doctora Concha Meléndez:

"Toda la presentación está pensada con sentido adecuadísimo de propiedad entre la palabra dicha con el significado que subrayó el poeta y la palabra cantada expresadora de acentos conocidos, pero vivificados en su esencial permanencia".

EL IMPARCIAL,
Puerto Rico: Amelia Agostini de del Río,

"Lo cierto es que estos jóvenes saben lo que hacen y lo hacen con arte. Hay que alentar estos jóvenes que saben usar las alas".

Maestro, Narciso Figueroa:
Profesor Conservatorio de Música de Puerto Rico;

"Sentí honda emoción en aquella sesión de arte, y noté que todos los que escuchaban alrededor mío, también daban muestras de emoción, y vi más de una lágrima brillar en las mejillas de algunas de ellas".

LADO A

A PUERTO RICO - AUSENCIA —
J. Gautier Benítez
Música sobre el texto Brunilda García

LA VUELTA A MIS LOMAS —
Lola Rodríguez de Tió
Alma Boricua Clodomiro Rodríguez

EL RUISEÑOR, FRAGMENTO I —
Pachín Marín

NANA DEL NIÑO AZUL —
J. Collazo — B. García

YERBA MORA —
J. A. Dávila

LADO B

NUESTRO AIRE —
Elena Ayala

LOS CARRETEROS —
Rafael Hernández

BESOS —
Juan B. Huyke

NANA —
Castanera, García, Collazo

EL VALLE DE COLLORES —
L. Lloréns Torres
Arreglo, B. García,

A PUERTO RICO - REGRESO —
J. Gautier Benítez
Música sobre el texto Brunilda García

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The DARK BLUE WORLD of jaroslav ježek

DRYDEN 3201

The Dark Blue World of JAROSLAV JEŽEK

Of all the songs written by Jaroslav Jezek, his Dark Blue World (Tmavomodry svet) perhaps best symbolizes his life story. For it was indeed a dark blue world into which Jezek was born in Prague on September 25, 1906, confined there by a congenital eye disease which cost him one of his eyes in the third year of age, and affected the other one until he could hardly see at all even with thick "milk-bottle" glasses.

His difficulties did not end there. During Jezek's adolescence he saw his father become afflicted with a heart condition which took his life in 1926. From then until the time he began earning money playing in a theater orchestra, he was supported by his sister.

In the carefree triumphant years following the birth of Czechoslovakia as a free nation at the end of World War I, Jezek joined a newly risen group of artists who were eager to link Czech culture to the best,most provocative and advanced movements of the Western world

A whole new art was developing in the theaters of Prague. Geographically as well as spiritually at the crossroads of Europe, the new Czech avantgardists of the 'twenties ecstatically drank in all the art forms and ideas developed abroad and, spicing them with the particular Czech brand of humor disrespectful of tradition and authority, staged them in the rapidly sprouting theaters and cabarets. One of the major such groups was The Liberated Theater (Osvobozene Divadlo), which presently became synonymous with the indomitable personalities of George Voskovec and Jan Werich, two college boys who had just what the Prague audience needed: theatrical talent, quick wit, sharp insight and an inclination toward cheeky irreverence which made their satire click literally overnight, and their initials "V + W" a universally recognized symbol. In their stage presentations they affected a style of comedy much like that of Laurel and Hardy in their early two-reelers; but their topical dialogue always bristled with the sharp witticism that could favorably compare with Fred Allen or Henry Morgan at their sophisticated best

Musically, Jezek made a perfect third man in the happy trio. Influenced by the then current trends in popular music, especially American, Jezek gave the Liberated Theater an important additional function: it became the only place in Prague where pure yet domestic jazz could be heard, rather than the watered-down versions of latest foreign hits which up to then had been the only available alternative to the traditional old polkas and waltzes. In addition to satisfying thus the xenophilic urge Jezek had the quality of being able to improvise a melody on the spot, which suited the ad-libbing V + W just fine. In fact, it would be hard today to determine whether V + W's clever lines gave Jezek inspirations for his melodies, or whether the comedians latched onto Jezek's tuneful themes and fitted their words to them.

In their reminiscences of Jezek, Voskovec and Werich described how this unusual relationship worked by relating an episode from one of their out-of-town trips.

They needed a blues number for a scene they had just written; and so the three of them met during a beautiful afternoon in the small town's theater, not exactly eager to go to work as they would have preferred to enjoy the fine weather outside. V + W urged Jezek, seated at the piano, to start playing, claiming they could add the words later, and Jezek was equally adamant about hearing the words first before trying to compose a melody: "At least give me the first line, you idiots," grumbled Jezek. They habitually used such strong terms of endearment which no one took seriously. Voskovec and Werich tried out several lines. All of a sudden one nonsensical sentence caught Jezek's attention: "Not only that it's so dark, I can't see a thing . . . wait a minute, it's got nice rhythm to it," he murmured, fingering the keys. "Go on, now repeat the same meter in the next line - come on!" And so they went, until both the tune and its text were down on paper, with enough of the afternoon left over so that they could enjoy the sun. This is how they composed Dark Blue World, one of their most original numbers and one that became, understandably, Jezek's favorite.

This album, starting with that song, is an attempt to show a representative sample of Jezek's pioneering work in the Prague Liberated Theater from 1926 until the war. In addition to songs and his work as musical director of the theater, he also composed many instrumental numbers for the ballets incorporated in the shows, and full scores for V + W's film efforts and musicals, as these became more elaborate in form and production values.

As Hitler's forces advanced on helpless Czechoslovakia, the trio fled to the United States, fully realizing they would have never survived under the regime of a dictator whom they had been ridiculing for years. Jezek, whose frail health did not improve under the stresses of exile, died in New York on January 1, 1942.

SIDE ONE

1. Dark Blue World (Tmavomodry svet) - from Dynamite Island (Ostrov Dynamit), an escapist fantasy about a South Sea island people living in expectation of an imminent explosion of a nearby volcano, and how their lives are affected; the play drew a parallel between this and the powder keg of Europe in the depression years. 1930

2. Trojan Horse (Trojsky kun) - from Exit Out Of the Blue (Pest na oko), a series of pseudo-historical sketches (1938). V + W played soldiers in Ulysses' army at the siege of Troy who, in order to curry favor of Trojan ladies with whom they had been romantically unsuccessful, build a wooden horse out of parts of their warship, with the intention of holding secret rendezvous inside. At that time, Ulysses is ready to give up his idea of conquering Troy, and suddenly orders his men to board the ship and sail for home. Lacking some vital timber used by V + W for their toy, the battleship sinks in the harbor; Ulysses in his wrath orders V + W beheaded. This enrages the Trojan ladies to the extent that the Greeks find it most prudent to hide inside the horse awhile. The rest is history, or mythology, as the case may be. The song pointed out that the Trojan horse principle was used by the Fascist aggressors of the 'thirties.

3. Bloody Moon Rhapsody, orchestra number for the show The Mirage, 1929.

4. Prague Blues (Prazska java), a 1931 song about the three types of Prague citizens: the traditionalist resisting all modern improvement, the new generation who hate all "squares", and the poor man whose only thought during a snowfall is that he may be able to pick up a few cents shoveling snow. One of the many V + W songs concerned with depression years. From the show Golem.

5. Ghosts in the House (V domu strasi duch), from Caesar (1932), one of the most aggressive and successful V + W satires, violently anti-militaristic and debunking all dictatorship - a reference to Mussolini's bid for power in Italy at that time.

6. White Sisters, ballet music for The Hangman and the Fool, a 1934 parody on Hitler. Its theme was the theory that mankind took the best qualities of hangmen and fools, and created a new breed - dictators.

SIDE TWO

1. Three Policemen (Tri strazmici), from one of Liberated Theater's earliest productions, Underwater Premiere (Premiera Skafandr), a 1928 situation comedy presented in the then prevalent style of slapstick. The original cover of the published version of the song bore a caricature of Voskovec, Werich and Jezek, and it became their "theme song."

2. David and Goliath, from Heavy Artillery (Terska Barbora), 1937. One of the regular routines of the Liberated Theater were between-the-acts adlib sessions of the two comedians in front of the drawn curtain, as stage hands shifted scenery behind it. Changing their subject whenever inspired by a news headline or a current fad, they eventually worked the routines into their shows. David here stood of course for little Czechoslovakia ready to take up the giant's challenge - in the good old pre-Munich days.

3. Metamorphoses, ballet music from Heaven on Earth (Nebe na zemi), 1936.

4. Ups and Downs (Rub a lic), 1936, theme song from a comedy melodrama of the same name. A big hit in the era of unrest, the play used sit-down strikes, secret caches of Fascist arms, and other authentic events of the turbulent between-war years for its background. It was made into a movie called The World Is Ours (Svet patri nam).

5. Old Man Hunger (Strelcek Hlad) from the same show, blues about the plight of the unemployed.

6. Aesop and the Ant (Ezop a brabenec), from Caesar. Instrumental version of a fable about the industrious ant, and the lesson wise Aesop learned from him.

Notes by Chester Sherwood

Cover design by Lester Fried

DRYDEN RECORDS 320 WEST 83rd STREET NEW YORK, N. Y.

TMAVOMODRY SVET

Netoliko ze je tma, ale nevidim;
vim, ze je tu vsude tma, ja ji nevidim.
Vidim jenom to, ze nevidim nic;
kdyz pripustim, ze vidim, mel bych videt vic.
Svou hlavu, trup, dve ruce, nohy nevidim.
Tak
kam se podel muj doposud dokonaly zrak,
na vsem lezi neproniknutelne modry mrak,

tmavomodry mrak.
Sam
nevim ani kudy jiti mam a kam,
a to, ze na hlave tmavomodry klobouk mam,
to je prave klam.
Nemam hlad, tak co mi na plat,
ze mi chutna;
co na plat, ze ac nemam hlad
duse smutna.
Pet
nedel, sedm hodin, tri mesice a sest let

melancholicky jsem pozoroval svet,
tmavomodry svet.

THE DARK BLUE WORLD

Not only that it is dark, I can't see a thing;
I know it is very dark, I don't see a thing.
I can see only I'm losing my mind;
I have to face a sad fate, I am going blind.
Wish I could see my own hands, or just anything.
Slight
Is indeed the extent of my impaired sight,
All the world seem lighted by a single dark blue light,

Very dark blue light.
I
Don't know even which way I should go and why,
And if I must always wear a dark blue tie,
I'll break down and cry.
I'm not broke, but here is the joke:
I still complain;
the big joke, though no longer broke,
I feel more pain.
Strife
Has been my lot now for these past four years, maybe five,

Melancholy wholly dominates my life,
Lonely dark blue life.

TROJSKY KUN

"A vy myslite, ze Odysseus byl chytrej clovek?"
"No ja nevim, ja myslim, ze snad mazanej byl; vite podle toho, jak se zachoval tam u toho obra - znate tu prihodu?"
"Ano, ano. To byl ten obr jak mel to oko jedno?"
"Kyklop."
"Kyklop, ano."
"Mel jedine oko uprostred cela, tedy anastigmat, skvostna optika to byla - "
"Ano, 1 : 9, svetelnost 1 : 9, krasny kompendium mel na cele."
"On byl vlastne prvni fotoamater."
"Proto bydlel v jeskyni, ponevadz tam byla tma a mohl tam vyvolavat preci."
"Ano, a prave v te jeskyni vyvolaval zrovna snimky z dovolene, kdyz tam prisli Rekove s Odysseem."
"A pustili [illegible] a to ho otravilo."
"Ano, a on je [illegible] pomstili tim [illegible] kanadsky zertik [illegible] vypalili."
"To [illegible]"
"To se ho dotkl[illegible]"

THE TROJAN HORSE

"And you think Ulysses was a clever man?"
"Well I don't know but I think he was smart; judging by what he did there with the giant - do you know that story?"
"Yes, yes. That was the giant with one eye?"
"Cyclops."
"Yes, Cyclops."
"He had one eye in the middle of his forehead, anastigmatic, optically perfect - "
"Yes, 1 : 9, focus length 1 : 9, he had a beautiful instrument in his forehead."
"He was actually the first camera bug."
"That's why he lived in a cave, it was dark there, and he could use it for developing."
"Yes, and just as he was in his cave developing some vacation snapshots, the Greeks walked in on him with Ulysses."
"They let the light in, and it annoyed him."
"Yes, and he locked them in. But they took their revenge on him - thought up a little practical joke - by burning out his eye during the night."
"To be sure, he was understandably vexed."
"It hurt his feelings somewhat, it did indeed."

MERRY CHRISTMAS
HO HO HO!
Happy Holidays
AMAZE BALLS
fawn
PNB
muff
North Pole
CHRISTMAS PICKLE
0-100
real quick
MIXMAS
UR
POSITION NORMAL
60
A
maxell
MEOW
MR YUMMY
beep.
NAUGHTY OR NICE?
CALIFORNIA SUSHI ROLL
I CAN'T TIE MY SHOES!
RTOP
you guy
I AM A TREE!
MOO

BEER
HO HO HO
NOT HAPPY
HAPPY!
too legit to QUIT
SIDE·A·
1. BLUE CHRISTMAS → Elvis Presley
2. You're a Mean One Mr. Grinch THURL RAVENSCROFT
3. SANTA CLAUS is COMING to TOWN - THE JACKSON 5
4. Wonderful Christmas time ≡ PAUL McCARTNEY
5. Do They Know It's Christmas - BAND AID!!!
6. "CHRISTMAS WRAPPING" - THE Waitresses xoxo
7 THE HANUKKAH SONG - ADAM SANDLER
SIDE·B·
1. THIS CHRISTMAS - DONNY HATHAWAY
2. CHRISTMAS IN HOLLIS - Run DMC
3. BACK DOOR SANTA "KNOCK KNOCK" → CLARENCE CARTER
4. Last Christmas WHAM!
5. "CHRISTMAS RAPPING" - Kurtis Blow
6. LET IT Snow ≡ FRANK SINATRA
7. Feliz NAVIDAD - José Feliciano
ALIGNED BY OPERATOR Emz
NOT FOR SALE!!!!!
KEEP! Jamming
MANDATORY
Merry Xmas!
JOY
4:30?
THAT'S SANTA
THAT'S AN ELF
I WERE LIKE DS
GOLDIE'S MOM
ANGEL
COLA
cant stop wont stop
Merry

FIRST
COMMUNION

"And as they were eating, Jesus took bread, and blessed it, and brake it, and gave it to the disciples, and said, 'Take, eat; this is my body.'

And he took the cup, and gave thanks, ..."
Matthew 26:26-27

We would like to give special thanks to Miss Barbara Thompson, whose love, help, and devotion made this album possible.

MUSICIANS

Mr. Howard Smith Jr.	Organist
Mr. Melvin Williams	Pianist
Mr. John McKee	Director
Mr. Ralph Vanderford	Assistant Director
Ms. Marie Griffin	Writer-President
Mr. Hebert Silver	Tamborine
Larry Loving	Tamborine
Charles Peaker	Tamborine
Ms. Barbara Thompson	Writer
William Booth	Drummer

A special credit to Ms. Pat Loving, album cover photo/Cyberteclnices Recording Company/ Recording Studio, Dayton, Ohio

The Excelsiors Choral Ensemble of Baltimore, Maryland, was formed in October of 1972. Though small in number, they are large in spirit. With their motto being "Singing for higher heights and deeper depths in Christ Jesus," they've found no greater pleasure than inspiring, uplifting and encouraging people through their songs of faith.

Besides appearing on several TV programs and singing in various churches throughout the State of Maryland, they have extended their services to such places as Washington, D.C., New Jersey, Virginia, North Carolina, and Ohio - the birthplace of FIRST COMMUNION.

The Excelsiors, a group of young people that are bent and determined to keep on the hearts and minds of God's people the world over that God is, and forever shall be, supreme, just, merciful and great, not only in and through them but for every-one-everywhere. All of the group with the exception of two are members of the same church, **The United Baptist Church** of Baltimore, Maryland, where the very fine pastor is the Rev. Dr. George Vanderford. This, our first recording, is a special dedication to our parents, pastor, Mr. Howard "Stubby" Smith, and last but not least, the one and only Jesus Christ, our Savior.

This group has given their very best in presenting this album for they know fo the hard trials and tribulations that have accompanied them in their last three years - yet with mounting success they have been able to maintain their humility to carry their convictions in their hearts with only one thought in their minds, "to serve the Lord and through their singing they will endeavor to believe that they might win more souls for Christ." For he promised that if we live right, stay right and have gone the "last mile of the way," then there will be rest at the close of the day. These dynamic artists present this album of religious songs which will warm the hearts of all who have faith and believe in God. And to the unbeliever, just "Let Jesus In Today" and you can witness to how wonderful God really is and can join in with us in saying "He's My Everything."

The Excelsior Choral Ensemble is so full of musical surprises until there is hardly any description. We are often forced to repeat ourselves when we speak of them. Yes, we've said it before and since there is no better way to describe the musical genious that went into the making of this album, we will have to say it again (and the next time around we'll probably have to say it again). Our hats are off to all who have shared this, our First Communion and who have given us support. And most of all "Thank You Lord."

Side One

1. He Promised 4:23
   (J.C. White)
2. Thank You Lord 4:33
   (Inez Andrews)
3. He's So Wonderful 2:23
   James R. Peterson
4. Jesus 2:41
   (Trad.)
5. Savior More Than Life To Me . . 4:42
   (P.D.)

Side Two

1. Shine 5:27
   (P D.)
2. Last Mile Of The Way 4:45
   (P.D.)
3. He's My Everything 2:24
   (Jesse Frazier)
4. Let Jesus In 2:43
   (Howard Smith Jr.)
5. More Love To Thee 2:20
   (P.D.)

For engagements contact:
Mr. Ralph Vanderford
4307 Groveland Avenue
Baltimore, Maryland 21215
(301) 466-4833

GX 01-1120

BOB McGILPIN II

Get Up!

SIDE A:
"Sexy Thing"
"54"
"Get Loose"
"Kitten On The Keys" (performed by Ben Ratner)

SIDE B:
"Ready To Get Heavy"
"Get Up And Do It Again"
"Disco Dancer"
"Too Much Of A Good Thing"

Produced by Norman B. Ratner

All songs written by: Bob McGilpin and John Hoke, except: "54" written by Bob McGilpin and Linda Marshall. All songs published by Rateo Music ASCAP.

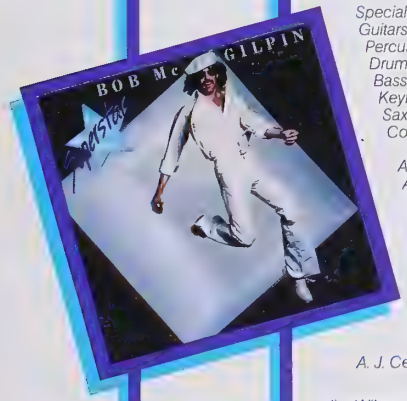
Recorded at Redondo Pacific Studio: "Disco Dancer"
"Get Up And Do It Again"
"Ready To Get Heavy"
Engineered by Roger Paglia
Arranged by Greg Poree, Bob McGilpin & John Hoke

Recorded at Smoketree Ranch: "Sexy Thing"
Engineered by Doug Perry
Arranged by Pat DeVuono, Bob McGilpin & John Hoke

Recorded at Pasha: "Get Loose"
"Too Much Of A Good Thing"
"54"
Engineered by Bob Stringer
Arranged by Pat DeVuono, Bob McGilpin & John Hoke

Mixing and overdubs done at Love N' Comfort
Mixing engineer: Norman B. Ratner

Personal Management: Norman B. Ratner/Norman B. Ratner Productions, Inc.
Los Angeles, California
Business Management: Harvey Levy/Carlin-Levy & Co
Beverly Hills, California
Thank you Harvey and Phil
Representation: William Morris Agency
Beverly Hills, California
Thank you Norman Brokaw



Special thanks to all the musicians:
Guitars — Greg Poree, John Rowen, Bob McGilpin & John Hoke
Percussion — Jerry Steinholtz & John Hoke
Drums — Ralph Humphrey
Bass — Jeff Eyrich and John Hoke
Keyboards & Synthesizer — Randy Walden, Pat DeVuono, Bob McGilpin & John Hoke
Sax & flute — Rusty Higgins
Concert Master — Paul Cacia

All vocals: Bob McGilpin & John Hoke
Additional vocals by *Carol Robins, Mona Lisa & Oma Drake: "Get Up And Do It Again"
Art Director: Lauren Garza
Photography by Stewart Price
Typography by Tropicana Graphics

Special thanks to Norman B. Ratner. Once again your faith and determination have made it all possible. You're a true friend first and always.
Pat DeVuono & Greg Poree. For their creative energies.
John Hoke for your friendship and positive vibes . . . See you on the North Island
Richard E. Martin C.P.S. for his loving support
A. J. Cervantes & Butterfly Records . . . Thanks for making my dream come true

Jim Wilson for keeping it legal.

Dedicated to Eleanor McGilpin and William A. McGilpin (Mom & Dad) with humble gratitude to God, the source of my talent and ability to use it.

HECHO EN MEXICO POR GAMMA, S. A. / EMERSON 304 / MEXICO 5, D. F.

MASTERPLAN

NEW WAVE
VISUAL RADIO
SALES SUPPORT
SYSTEM

MASTERPLAN

MT-16

MIND TRAPS DISC 16

SIDE 1

"TRADE-IN-WIFE"
(A-4145 - double dealing)
DEMONSTRATED FOR: MANUFACTURED HOME DEALER

1. :63 - Customized for demonstration purposes
2. :63 - Generic version
3. :62 - Visual effects background
4. :05 - Visual effect

"YOU CAN'T WIN 'EM ALL"
(A-4146 - tall order)
DEMONSTRATED FOR: FARM SUPPLY STORE

5. :52 - Customized for demonstration purposes
6. :52 - Generic version
7. :01 - Visual effect
8. :01 - Visual effect

"WHAT YOU'RE LOOKING FOR"
(A-4147 - tour of the store)
DEMONSTRATED FOR: DEPARTMENT STORE

9. :44 - Customized for demonstration purposes
10. :32 - Generic version

"BIRTHDAY"
(A-4148 - refrigerator greetings)
DEMONSTRATED FOR: APPLIANCE STORE

11. :41 - Customized for demonstration purposes
12. :30 - Generic version
13. :18 - Music background

SIDE 2

"THE ADVENTURES OF SUPPERMAN"
(A-4149 - stuck crusader)
DEMONSTRATED FOR: GROCERY STORE

1. :62 - Customized for demonstration purposes
2. :62 - Generic version
3. :57 - Generic voices & pail effects only
4. :12 - Pail effects

"WE CALL IT HOME"
(A-4150 - pumpkinshell lifestyle)
DEMONSTRATED FOR: STORM DOOR AND SIDING COMPANY

5. :49 - Customized for demonstration purposes
6. :49 - Generic version
7. :21 - Generic voices only
8. :02 - Musical stinger

"A GENERATION OF TOOLS"
(A-4151 - tooling through time)
DEMONSTRATED FOR: HARDWARE STORE

9. :60 - Customized for demonstration purposes
10. :60 - Generic version
11. :55 - Generic voices only
12. :16 - Visual effects

"NOT TONIGHT, I HAVE A HEADACHE"
(A-4152 - automotive breakdown)
DEMONSTRATED FOR: AUTOMOBILE DEALER SERVICE DEPARTMENT

13. :62 - Customized for demonstration purposes
14. :62 - Generic version
15. :30 - Generic voices only
16. :03 - "Do you have a headache"
17. :03 - "Not tonight, I have a headache"
18. :05 - "We're the no more headaches people"
19. :01 - visual effect
20. :30 - musical background with vocals

TM

TM Productions, Inc.

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MASTERPLAN

MT-5

MIND TRAPS DISC 5

SIDE 1

"THEY RENT IT ALL"
(TMA4054 — Jazzy rhyme)

USAGE: RENT-ALL STORE

CUT
1. :56 — Customized for demonstration purposes
2. :56 — Generic version
3. :56 — Music background

"LOST FOR AN ANSWER"
(TMA4055 — Desert scenario)

USAGE: CONVENIENCE STORE

CUT
1. :59 — Customized for demonstration purposes
2. :59 — Generic version
3. :59 — Visual effects background

"NOAH KNOWS"
(TMA4056 — Improbable duo dialogue)

USAGE: PET SHOP

CUT
1. :58 — Customized for demonstration purposes
2. :58 — Generic version
3. :56 — Visual effects background: thunder, rain
4. :58 — Visual effects background: animals

"JOHN AND GRACE"
(TMA4057 — Soap opera)

USAGE: FURNITURE STORE

CUT
1. :60 — Customized for demonstration purposes
2. :60 — Generic version
3. :22 — Music background

SIDE 2

"DID YOU KNOW?"
(TMA4058 — Fast paced statistical query)

USAGE: CAR DEALER

CUT
1. :60 — Customized for demonstration purposes
2. :59 — Generic version

"THE COMPLETE RECORD SHOP"
(TMA4059 — Alphabetical sleeptalker)

USAGE: RECORD STORE

CUT
1. :60 — Customized for demonstration purposes
2. :60 — Generic version

"TWO NUMBERED TREES"
(TMA4060 — Blind innocence)

USAGE: RESTAURANT

CUT
1. :60 — Customized for demonstration purposes
2. :60 — Generic version
3. :45 — Generic voices only

"CANDY KISSES"
(TMA4061 — Intimate drive-in chat)

USAGE: GENERAL

CUT
1. :58 — Customized for demonstration purposes
2. :58 — Generic version
3. :32 — Generic voice only

TM

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(See Master Manual for complete scripts and timings.)

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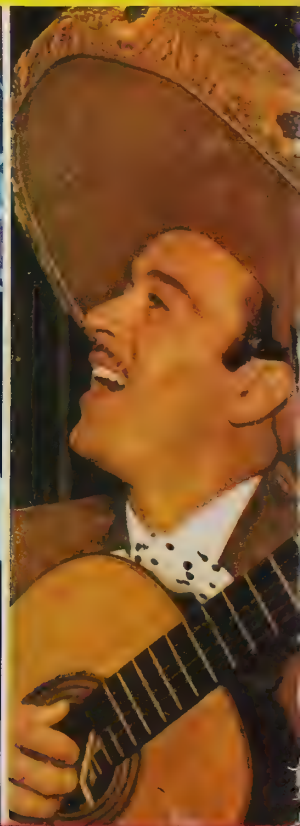
EL ALBUM FABULOSO DE

PEDRO INFANTE

36 DE SUS MAS INOLVIDABLES CANCIONES

AMORCITO CORAZON
FLOR SIN RETOÑO
NUBE GRIS
E L L A
R O S A L I A
CIEN AÑOS
VIVA MI DESGRACIA
NANA PANCHA
Y O
LA CALANDRIA
UN MUNDO RARO
LUNA DE OCTUBRE
EL PLEBEYO
TRES CONSEJOS
CUANDO EL DESTINO
EL PIOJO Y LA PULGA
TU RECUERDO Y YO
LA QUE SE FUE
MALDITA SEA MI SUERTE
HISTORIA DE UN AMOR
NI POR FAVOR
TU Y LAS NUBES
TE QUIERO ASI
GORRIONCILLO PECHO AMARILLO

Y DOCE EXITOS MAS



El Album Fabuloso de PEDRO INFANTE

Peerless
AP-106

Un auténtico super álbum triple es el que presentamos en esta ocasión con selectísimas recopilaciones de los más grandes éxitos del ídolo de México **PEDRO INFANTE**. La programación de este ejemplar, da como resultado un maravilloso recorrido musical a través de las melodías que **PEDRO** amó e interpretó como nadie.

Esta joya discográfica, es un verdadero obsequio al oído y al corazón.

1

Lado A

PENJAMO
(Rubén Méndez) PHAM 3:16

CUANDO SALE LA LUNA
(José Alfredo Jiménez) EMMI 3:19

MI PREFERIDA
(Pedro Galindo) DIR. 2:55

SOBRE LAS OLAS
(Juventino Rosas) D. P. 3:06

CAMINO A GUANAJUATO
(José Alfredo Jiménez) EMMI 3:05

NOCTURNAL
(José Sabre Marroquín) PHAM 2:35

Lado B

LAS MAÑANITAS
(D. P.) 2:55

EL MUNDO
(Fabregat-Molina) PHAM 3:25

DIOS NUNCA MUERE
(Alcalá-Garrido) PHAM 2:41

TRES DIAS
(Tomás Méndez Sosa) DIR. 2:30

LAS GOLONDRINAS
(Nicolás Juárez) D. P.

QUE ME TOQUEN LAS GOLONDRINAS
(Tomás Méndez Sosa) DIR. 3:08

2

Lado A

EL PLEBEYO
(Felipe Pinglo) EMMI 3:15

TRES CONSEJOS
(Fuentes Cervantes) PHAM 3:13

CUANDO EL DESTINO
(José Alfredo Jiménez) EMMI 2:40

EL PIOJO Y LA PULGA
(Felipe "Charro" Gil) PHAM 2:40

TU RECUERDO Y YO
(José Alfredo Jiménez) EMMI 3:05

LA QUE SE FUE
(José Alfredo Jiménez) EMMI 2:30

Lado B

MALDITA SEA MI SUERTE
(Esperón-Urdimalas) PHAM 3:10

HISTORIA DE UN AMOR
(Carlos Almarán) EMMI 3:11

NI POR FAVOR
(Fuentes-Cervantes) PHAM 3:24

TU Y LAS NUBES
(José Alfredo Jiménez) EMMI 2:37

TE QUIERO ASI
(Prado-Sancristóbal) PHAM 3:47

GORRIONCILLO PECHO AMARILLO
(Tomás Méndez Sosa) 2:54 DIR.

3

Lado A

AMORCITO CORAZON
(Esperón-Urdimalas) PHAM 2:50

FLOR SIN RETOÑO
(Gassón) DIR. 3:07

NUBE GRIS
(Eduardo Márquez Tellado) MUMUSA 2:35

ELLA
(José Alfredo Jiménez) EMMI 2:50

ROSALIA
(Letra: Catalina D'Erzell) DIR.

CIEN AÑOS
(Fuentes-Cervantes) PHAM 3:27

Lado B

VIVA MI DESGRACIA
(Francisco Cárdenas) PHAM 3:05

NANA PANCHA
(Pichirilo-Rosendo Ruíz) EMMI 2:53

YO
(José Alfredo Jiménez) EMMI 2:55

LA CALANDRIA
(Manuel Hernández) M.M.M. 2:57

UN MUNDO RARO
(José Alfredo Jiménez) EMMI 3:12

LUNA DE OCTUBRE
(José Antonio Michel) PHAM 2:45

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MUSICA HELVETICA

Swiss Broadcasting Corporation
European and Overseas Services
– Transcriptions –

MUSICA HELVETICA

SWISS FOLK MUSIC VII : SUMMERTIME IN SWITZERLAND

(Programme No. 23 / Record MH - 23)

Manuscript: Lance Tschannen and Nicolas Lombard
Produced by: Lance Tschannen
Narrated by: Nicolas Lombard Time :

SIGNATURE TUNE

ANNOUNCER : SBC, the Swiss Broadcasting Corporation presents : MUSICA HELVETICA. Today - "Summertime in Switzerland" - music connected with some of the folk customs and traditions observed in this country during the summer season.

. . . . .

MUSIC : Kuhreihen von der Frutt (Trad.)

NARRATOR : In many parts of Switzerland, late spring or early summer is the time to drive the cattle up to the alpine pastures for the warm season.

Of course, quite a number of rules and traditions have been handed down concerning the way the "Alpauffahrt" - this Alpine ascent - is to take place. The customs may vary from area to area, but everywhere it's a festive event, carefully planned and executed: the cowbells of all sizes and of different shapes are meticulously cleaned and polished, and usually very early in the

Swiss Broadcasting Corporation
European and Overseas Services
– Transcriptions –

MUSICA HELVETICA

GREAT NAMES IN SWISS FOLK MUSIC III : LUZI BERGAMIN

(Programme No. 24 / Record MH - 24)

Manuscript: Lance Tschannen and Nicolas Lombard
Produced by: Lance Tschannen
Narrated by: Lance Tschannen

Time: 25:13

SIGNATURE TUNE

ANNOUNCER : SBC, the Swiss Broadcasting Corporation presents ..... MUSICA HELVETICA. Today's programme introduces another prominent Swiss folk musician: Luzi Bergamin.

* * * * *

MUSIC : Alter Marsch (fade under after 42")

NARRATOR : This Swiss folk tune at first sight might create a certain amount of confusion. It is a march, yet it isn't really a tune for marching; for in Swiss folk music the march is a very popular dance. It is played by a band called The Bernese Ländler Quintet, yet it is really folk dance music from a very different part of Switzerland, from the Grisons, that mountainous region in the southeast of the country. But one thing is certain about it, it is from the pen of Luzi Bergamin, one of Switzerland's most popular folk musicians .... who is actually a government official by profession.

MHS 912690H
A DIGITAL RECORDING

Benny Carter/Phil Woods

MY MAN BENNY MY MAN PHIL

MHS STEREO 912690H
A DIGITAL RECORDING

Benny Carter/Phil Woods

MY MAN BENNY / MY MAN PHIL

SIDE 1

1. Reet's Neet
   Phil Woods
2. Just a Mood (version two)
   Benny Carter
3. Sultry Serenade
   Tyree Glenn
4. We Were in Love
   Benny Carter
5. My Man Benny
   Phil Woods

SIDE 2

1. My Man Phil
   Benny Carter
2. Just a Mood (version one)
   Benny Carter
3. M.A. Blues
   Benny Carter
4. People Time
   Benny Carter
5. I'm Just Wild About Harry
   Eubie Blake/Noble Sissle

Benny Carter,
Alto sax, trumpet (on "We Were in Love" and "People Time"), vocal (on "My Man Phil")

Phil Woods,
Alto sax, clarinet (on "We Were in Love")

Chris Neville, Piano
George Mraz, Bass
Kenny Washington, Drums

(Continued from inside)

the catchy melody is an effective vehicle for solos by Benny, Phil, Chris, and George. Kenny's infectious drumming underpins a perfect performance.

WE WERE IN LOVE might sound as if it were performed by a completely different group. It's still Benny, Phil, and company, with Benny on trumpet and Phil on clarinet. Carter fans will recognize the tune as a Carter original, included on his *Additions to Further Definitions* album from 1966. The New Orleans-flavored treatment here is entirely different, however. During a break, Benny demonstrated the piece at slow tempo, backed only by Chris. The effect was so arresting that it was decided to keep that approach for the recording. After Benny's opening, Phil eases in, taking the lead on the bridge, where he is joined by the bass and drums. Chris' piano is appropriately gospel-tinged. Benny returns, with Phil adding some lovely fills and counterpoint. The two horns blend warmly during the final ensemble. Both Carter and Woods have distinctive sounds on their "second" instruments. Benny's trumpet is bright and his phrasing relaxed. Phil's clarinet tone is rich and mellifluous. During the playback, Phil smiled and commented, "This would make one hell of a blindfold test!"

The genesis of the two tributes, MY MAN BENNY and "My Man Phil," has already been recounted. The former is another example of Phil's inventive writing for a small group. "I orchestrated it for the whole quintet," Phil notes. "Everyone has a part. There's a written bass part, and I showed Chris the piano voicings I wanted in order to flesh it out. I took the choicest notes I could find for the two altos, and tried to get some contrapuntal things going. There's a lot that can be done with a quintet. Too many groups overlook that potential by just playing the head, going in and out." The result, as on "Reet's Neet," is an ensemble sound that is greater than the sum of its parts. Phil points out that the bridge is "a harmonic doff of the cap" to Carter, using the harmony of the bridge to his famous "When Lights Are Low." The solo order is Phil, Benny, Chris, and George. The arrangement makes effective use of space, and once again Kenny Washington displays great sensitivity in his fills, accents, and dynamic shadings. Woods has often acknowledged his musical heroes by dedicating compositions to them (his 1978 album *I Remember* is comprised entirely of such dedications). But "My Man Benny" is the first such tribute on which the honoree actually plays!

MY MAN PHIL, Carter's bouquet to Woods, is the latest chapter in Benny's occasional vocal recording career, dating back to 1933. Carter elected not to play on the track, letting Phil take the instrumental spotlight. The composer himself, however, delivers his heartfelt lyric with great élan. Phil enters on cue, with a glissando that has to be heard to be believed. His electrifying solo completely justifies Carter's encomium. Originally planning to take two choruses, Woods, as the lyric says, "sails through" a third. Carter remarked to him afterward, "I was hoping you'd do that, but I didn't want to ask!" The vocalist returns for the final chorus, before Phil's spectacular tag ending. For those who would like to sing along, Carter's lyrics follow:

My man Phil,
My man from now until,
When he plays he will amaze you with his skill
Cool or hot,
To him it matters not.
Old or new,
Funk or blue,
He'll sail through.
Adolphe Sax,
Before he made that horn,
Knew someday, somewhere a Phil Woods would be born
Jack or John, Bob or Bill,
Let them say what they will,
But goodness knows nobody blows
Like my man Phil.

M.A. BLUES, written by Carter especially for this date, provides the forum for an extended dialogue between the two altos. Solos are by Woods, Neville, Carter, and Mraz. Woods then launches an exciting series of trades – first fours, then twos – which display the great empathy between him and Carter. In keeping with the spirit of the session, the "M.A." in the title stands for "mutual admiration."

PEOPLE TIME is a gorgeous Carter ballad, which he premiered in 1987 with the American Jazz Orchestra. It was recorded under the title "People" as part of the *Central City Sketches* suite (MHS 922211F). "I just had to hear Phil play the melody," Carter explains. Woods' opening statement does it full justice. The composer himself solos on trumpet in the second chorus, which he shares with Neville's tasteful piano.

I'M JUST WILD ABOUT HARRY is, of course, the smash hit from Eubie Blake's 1921 show *Shuffle Along*. At one time perhaps the best-known melody in the country, the tune certainly has not been overplayed in recent years. It proves a surprisingly conducive vehicle for spirited improvisations by Benny, Phil, and Chris. Note how Phil picks up on Benny's last phrase and runs with it. Benny and Phil trade fours with Kenny for a chorus, the drummer once again demonstrating his crisp precision and swing. A tongue-in-cheek ending lends a period flavor to this updated classic.

Ed Berger

Timings
Side 1 6:21 6:37 6:20 4:54 6:46/31:10
Side 2 4:34 6:47 7:52 4:22 5:39/29:26

Publishers
Side 1 Bands 1 & 5 Music DuBois (BMI); Bands 2 & 4, Bee Cee Music (ASCAP)
Side 2 Bands 1-4 Bee Cee Music (ASCAP) Band 5 M. Witmark & Sons (ASCAP)

Phil Woods is the leader of the Phil Woods Quintet, which records exclusively for Concord Jazz
Recorded November 21 & 22, 1989 at RCA Studio B, New York City
Produced by Ed Berger
Engineering: Gregory K. Squires and Joe Lopes
Digital Editing: Gregory K. Squires
Special thanks to Larry Berger and Jill Goodwin
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MT-4

MIND TRAPS DISC 4

SIDE 1

"BRAKES FAILED"
(TMA4046 — Police communications)

USAGE: BRAKE SERVICE

CUT
1. :55 — Customized for demonstration purposes
2. :55 — Generic version
3. :15 — Police dialogue
4. :45 — Music background

"NEXT TO MY MANIFOLD"
(TMA4047 — Under-the-hood dialogue)

USAGE: AUTO SUPPLY

5. :60 — Customized for demonstration purposes
6. :60 — Generic version
7. :55 — Generic voice only
8. :61 — Visual effects background

"MULTIPLE-CHOICE"
(TMA4048 — Humorous quiz)

USAGE: TIRE DEALER

9. :60 — Customized for demonstration purposes
10. :55 — Generic version
11. :33 — Generic voices only
12. :33 — Visual effects background

"ONE OWNER, LOW MILES"
(TMA4049 — Dialogue with vivid examples)

USAGE: PRE-OWNED CARS

13. :61 — Customized for demonstration purposes
14. :61 — Generic version
15. :48 — Generic voices only
16. :32 — Visual effects background
17. :08 — Vivid examples background
18. :03 — Mystic gliss

SIDE 2

"IT'S ALL HERE"
(TMA4050 — Straight monologue)

USAGE: AUTO SUPPLY

CUT
1. :58 — Customized for demonstration purposes
2. :58 — Generic version (visual effects background)

"TIRELESS INTERVIEWER"
(TMA4051 — Comic tire interview)

USAGE: TIRE DEALER

3. :62 — Customized for demonstration purposes
4. :61 — Generic version
5. :35 — Generic voices only
6. :61 — Visual effects background

"THIS IS YOUR CAR RADIO"
(TMA4052 — Opinionated radio monologue)

USAGE: TIRE DEALER

7. :60 — Customized for demonstration purposes
8. :60 — Generic version
9. :62 — Visual effects background

"FLASHIN' BLUES"
(TMA4053 — Highway dialogue)

USAGE: CB RADIO DEALER

10. :62 — Customized for demonstration purposes
11. :51 — Generic version
12. :47 — Generic voice only

TM

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(See Master Manual for complete scripts and timings.)

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THE

LIRA

TAMBURITZANS

PLAY FOR YOU

- Jablane
- Misirlou
- Drugarice
- Migo Zatvorile
- The Lira Polka
- U Daljini
- Al Su Lepe
- Da Li Poznas Nase More
- A Medley Of Songs And Dances
- Maskare

GLP-1250

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PITTSBURGH 22, PENNA.

THE LIRA TAMBURITZANS

The Lira Tamburitza Orchestra of Lorain, Ohio is under the capable direction of Roy Kudrin. The youthful group of tamburitza players range in age from 10 to 25. Their backgrounds and interest vary widely but they have one great interest in common, — Love of tamburitza music. This entire situation developed a few years ago when this group approached Roy, asking him to begin instructions. The invitation was accepted and rehearsals began.

Mr. Kudrin has a deep and loving interest in tamburitza music which was instilled by his father who was Roy's first instructor. Both Roy and his sister, Viola, have gained considerably through this deep background and this can be seen by what you are about to hear.

A most competent musician, Roy stands on a musical plateau of the highest attainment. He is well versed in tamburitza as well as modern music, having been widely exposed to both fields. His musical mastery is obvious with the fact that he is able to play all of the tamburitza instruments equally well. This well rounded musical background gives him the necessary foundation in instruction and direction.

These carefully chosen tunes feature Roy and his sister Viola, instrumentally and vocally. Adding her voice in trio (U Daljini) and singing a duet with Vi (Migo Zatvorile) is Ann Erdelajac. These are selections that have special meaning in giving you, the listener, a full understanding and appreciation of the warmth that can be conveyed through music.

Constantly working toward development and improvement, the Lira group feels they can now present to you the fruit of their efforts. Here then are the results of this ever developing orchestra of tamburitza-lovers.

Side 1

1. Jablane
2. Misirlou
3. Drugarice
4. Migo Zatvorile
5. Lira Polka

Side 2

1. U Daljini
2. Al Su Lepe
3. Da Li Poznás Náse More
4. Medley of Songs and Dances
5. Máskars

This album will provide high quality reproduction on both mono and stereo playback equipment through the Vari Phase process exclusive with Gateway.

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y orquestas de
MAGALLANES *
MANUEL ALEJANDRO **
CHUCHO FERRER ***

LADO A	LADO B
POR PRIMERA VEZ * *(Fuentes - Roth)*	** AVE MARIA *(Manuel Alejandro)*
QUIERO VIVIR ** *(Manuel Alejandro)*	** NO VALE LA PENA *(Manuel Alejandro)*
FATALIDAD *** "Fatalita" *(Bardotti-Pintucci- Okamura)*	* FELICIDAD *(A. Manzanero)*
ME GUSTA COMO ERES *** "I Love How You Love Me" *(B.Mann- L. Kolber-Omero)*	** ADIVINA ADIVINANZA *(Manuel Alejandro)*
LA MUÑECA * "La Bambola" *(F.Migliacci-Zambrini-Cini-Okamura)*	** YA ME VOY *(Manuel Alejandro)*

Nació para cantar, ya que lo hace desde su tierna infancia y ahora que es una bella joven, ha encontrado su plena madurez interpretativa, que se refleja en las melodías contenidas en éste álbum. Cuatro de estas canciones, interpretó Estela en la película "Sor Ye Ye" y ésta es la grabación original de ellas, que dirigió personalmente Manuel Alejandro, Ellas son: "Ave María", "No Vale la Pena", "Adivina Adivinanza" y "Ya me voy", que usted identificará inmediatamente si ha visto la película. Hay también canciones como "Felicidad" de Armando Manzanero. "Por Primera vez" del equipo conyugal triunfador Fuentes - Roth y algunas canciones europeas como "Me gusta como Eres", "Fatalidad", y "La Muñeca", que la voz de Estela convierte en creaciones. Conózcala e identifíquela, que sin duda en breve será la estrella de la canción juvenil y una de las favoritas de todo el continente de habla hispana.

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FLPS 151
STEREO

LOS PALMERAS CRIOLLOS

Vol. II

STEREO

FTA

FLPS 151

LOS PALMERAS CRIOLLOS

Vol. II

LADO "A"

1.- **HISTORIA DE MI VIDA** (Mario Cavagnaro)	- **EL ROSARIO DE MI MADRE** (Mario Cavagnaro)	Vals
2.- **HILDA** (Alberto Haro)	- **PRENDA MIA** (Alberto Haro)	Vals
3.- **AJENA** (Juan Mosto)	- **NO ME QUIERES VER** (Juan Mosto)	Vals
4.- **OCARINAS** (M. Covarrubias)	- **ESPERAME** (N. Wetzell)	Vals
5.- **QUE BONITOS OJOS** (D. A. R.)	- **A LA HUACACHINA** (D. A. R.)	Polkas
6.- **EL ULTIMO BESO** (Rolando Díaz Vásquez)	- **OLVIDATE DE MI AMOR** (Anna Renner)	Vals

LADO "B"

1.- **YO TENGO UNA PENA** (Augusto Polo Campos)	- **CRUELDAD** (J. Di Roma - A. Núñez)	Vals
2.- **JAMAS IMPEDIRAS** (José Escajadillo)	- **CADA DIA** (José Escajadillo)	Vals
3.- **DE PUERTA EN PUERTA** (Augusto Polo Campos)	- **NIDO VACIO** (Augusto Polo Campos)	Vals
4.- **PERDON POR ADORARTE** (F. Figueroa)	- **SI ME QUEDO QUE ME DAS** (V. Tafur - G. Dean)	Vals
5.- **SONRISAS** (Pedro Espinel)	- **TACNA** (O. Zilbert)	Polkas
6.- **EL PLEBEYO** (F. Pinglo Alva)	- **EL HUERTO DE MI AMADA** (F. Pinglo Alva)	Vals

FLPS - 136

FLPS - 152

Este es el segundo volumen de "Los Palmeras Criollos", genuinos intérpretes de nuestra música. Identificados plenamente por su depurado estilo. "Los Palmeras" ya tienen asegurado un lugar de privilegio en nuestro cantar.

Esta es un solo aparte, porqué no decirlo, del criollismo que ellos cultivan y que han convertido en virtuosismo, según entendidos en estos menesteres. Ellos no hacen sino ratificar la fama con que cuentan en el exterior.

En esta oportunidad sólo se les ha llamado para grabar este larga duración, para deleitar a los criollos de corazón... como Ud.

Y decimos que sólo se les ha llamado para grabar, ya que sus compromisos, impostergables por cierto, en el exterior, no les permite otra cosa en nuestro medio.

Cuando este disco llegue a vuestras manos, "Los Palmeras" estarán presentándose, entre vítores y aplausos, en afamados escenarios del Continente. Así son "Los Palmeras": para unos peregrinos de su profesión; para otros, auténticos "Embajadores de nuestro criollismo".

FLPS - 144

FLPS - 151

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"TU Y NADIE MAS"

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LADO A
LEÑA VERDE
NAPOLEON
GOLONDRINA
MIENTRAS LLUEVE
NAPOLEON
GOLONDRINA
ELLA SE LLAMABA...
NAPOLEON
GOLONDRINA
ESPERO
NAPOLEON
GOLONDRINA
LAS FLORES DEL JARRON
NAPOLEON
MUSINOVA

LADO B
MIA NADAMAS
NAPOLEON
GOLONDRINA
VUELVE A MI
NAPOLEON
GOLONDRINA
A USTED
NAPOLEON
GOLONDRINA
PARA VIVIR
NAPOLEON
MUSINOVA
COMO OLVIDAR
NAPOLEON
GOLONDRINA

ARREGLOS Y DIRECCION
LADO A
1.-Chucho Ferrer
2,5.-Jonathan Zarzoza
3,4.-[illegible]

LADO B
1,4,5.-Chucho Ferrer
2,3.-Jonathan Zarzoza

DIRECTOR ARTISTICO: Jaime Sánchez Rosaldo

COROS
HILDA LOFTUS/PATRICIA ALZAGA/TERESA GONZALEZ
MARTHA VENTURA/MARCO POLO GARIBAY/HECTOR ZAMORANO

FOTOGRAFIAS: Portada.-Gilardi-MW, S.A. Publicidad
Contra.-Patricia Cerezo-Victor [illegible]

DISEÑO: J. Arturo Ramírez N.-Patricia Cervantes M.

Mi agradecimiento al maestro Jesús "Chucho" Ferrer, por participar de manera tan especial en este disco. Igualmente gracias a Jonathan Zarzoza por ser parte en mis canciones con sus valiosos arreglos.
A Mario Patrón y a todos los señores músicos, que a lo largo de mis 10 años como autor e intérprete, han intervenido en mis discos.

P.D. Este disco, se lo dedico a Jaime Sánchez R., mi amigo y Director Artístico.

José Mª Napoleón

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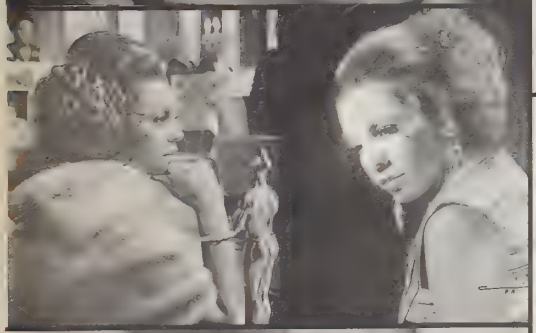

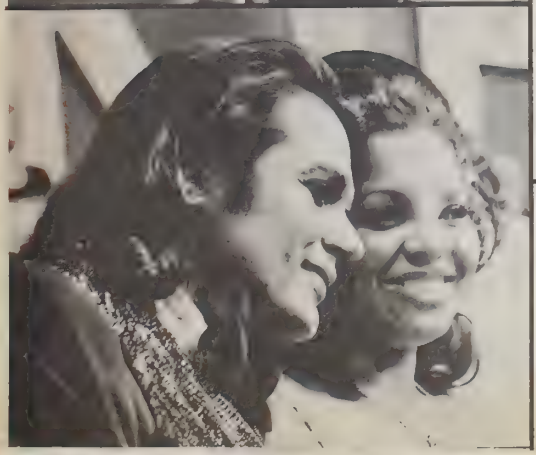

Carmita Jimenez

En Puerto Rico hay muchisimas cantantes, la mayoría muy buenas. Unas se dedican a interpretar la música que prefiere la juventud, otras se dedican al tipo de música mas conservadora, la que prefieren los adultos. Hay otras que a pesar de que tratan de llegar tanto a los adultos como a los jóvenes solo logran cautivar a uno de los dos bandos. Sin embargo hay una que sí es admirada por ambos grupos. Ya deben saber Uds. que nos referimos a CARMITA JIMENEZ, la verdadera reina de la canción latina, la dama TV 1971, seleccionada cancionera del año tanto en Puerto Rico como en Nueva York. Es un orgullo para los Discos Borinquen contar con una cantante del calibre de Carmita Jimenez imitada por muchas, igualada por nadie. Con mucho placer les presentamos su primer álbum para nuestro sello.

Lado - A:

1- Al Ver Que Te Me Vas.
(D.R.)
2- Cuando Vuelva Amanecer.
(Julio Iglesias)
3- Color Noche.
(José Escajadilla)
4- El Plebeyo.
(Felipe Pinglo)
5- La Casa Vacia.
(Arturo Díaz Rivero)
6- Requiem A Un Amor
(Moncho Usera)

3-6 - Arr. Moncho Usera
1-2-4-5 Arr. Pedrito Rivera

Lado - B:

1- Si Yo Fuese Esa.
(Luis A. Ortega)
2- Que Se Enteren.
(Emilio Guedes)
3- Quiero Ser Tu Dueña.
(Mario Jarigo)
4- Mira Mi Amor.
(Elio Roca)
5- En Recompensa.
(D.R.)

1-2-3-4 - Arr. Moncho Usera
5 Arr. Pedrito Rivera

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YO NECESITO TU AMOR
MELANCOLIA
FASCINACION
EL MEJOR DE MIS AMIGOS
B
EL RELOJ/HISTORIA DE UN AMOR/PERFIDIA/MARIA MINENA
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CANDILEJAS
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MIND TRAPS DISC 2

SIDE 1

"HOW MUCH DO YOU WEIGH NOW?"
(TMA4030 — Happy party atmosphere)

USAGE: CLOTHIER

CUT:
1. :44 — Customized for demonstration purposes
2. :44 — Generic version
3. :44 — Generic voices only
4. :46 — Music background
5. :46 — Visual effects background

"THE PIZZA WAR"
(TMA4031 — Fast-paced humor)

USAGE: PIZZA PARLOR

6. :60 — Customized for demonstration purposes
7. :56 — Generic version
8. :50 — Generic voices only
9. .54 — Visual effects background

"I THOUGHT IT WAS SAM"
(TMA4032 — Sultry phone call)

USAGE: SUPERMARKET/GENERAL

10. :31 — Customized for demonstration purposes
11. :31 — Generic version
12. :26 — Generic voice only
13. :31 — Music background
14. :02 — Visual effects

"I KNEW YOU'D LIKE THE FOOD HERE"
(TMA4033 — Confrontation, resolved)

USAGE: RESTAURANT

15. :60 — Customized for demonstration purposes
16. :60 — Generic version
17. :58 — Generic voice only
18. :61 — Music background
19. :60 — Visual effects background

SIDE 2

"WHAT A BULLFROG DOES TO A BUG"
(TMA4034 — Fast-paced humor)

USAGE: AUTOMOBILE SERVICE

CUT
1. :59 — Customized for demonstration purposes
2. :40 — Generic version
3. :40 — Generic voices only
4. :32 — Visual effects background
5. :03 — "Rip off" effect

"UNLESS YOU WANT"
(TMA4035 — Authoritative and intriguing)

USAGE: NIGHTSPOT

6. :58 — Customized for demonstration purposes
7. :58 — Generic version
8. :55 — Generic voices only
9. :58 — Music background

"INK BLOTS"
(TMA4036 — Psychiatric dialogue)

USAGE: SUMMER SALES AND CLEARANCE

10. :55 — Customized for demonstration purposes
11. :54 — Generic version
12. :49 — Generic voice only
13. 11 — Visual effects

"A TASTE OF SLOWER DAYS"
(TMA4037 — Serious, serene, and nostalgic)

USAGE: "OLD TOWN" SHOPPING

14. 61 — Customized for demonstration purposes
15. 61 — Generic version
16. 58 — Generic voice only
17. 42 — Music background
18. 60 — Visual effects background

TM

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(See Master Manual for complete scripts and timings.)

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CMS
CMS 116

A MOMENT IN HISTORY

NIXON RESIGNS
GERALD R. FORD SWORN IN

as the Thirty-eighth President of the United States

DATE DUE

INCLUDES:

- Nixon's complete speech of resignation, Thursday, Aug. 8, 1974
- Swearing-in ceremony and remarks of President Ford, Friday, Aug. 9, 1974
- President Ford's address to Congress and the Nation - Monday, Aug. 12, 1974

A MOMENT IN HISTORY
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President Ford's address to Congress and the Nation - Monday, Aug. 12, 1974

CMS
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President Ford's Address to Joint Session of Congress and the Nation

Mr. Speaker, Mr. President, distinguished guests and dear friends:

My fellow Americans, we have a lot of work to do.

My former colleagues, you and I have a lot of work to do. Let's get on with it.

I am grateful for your very warm welcome.

I am not here to make an inaugural address. The nation needs action, not words.

Nor will this be a formal report on the state of the Union. God willing, I will have at least three more chances to do that.

It's good to be back in the People's House.

But this cannot be a real homecoming. Under the Constitution, I now belong to the executive branch. The Supreme Court has even ruled that I am the executive branch, head, heart, and hand.

With due respect to the learned justices—and I greatly respect the judiciary—part of my heart will always be here on Capitol Hill. I know well the co-equal role of the Congress in our constitutional process. I love this House of Representatives. I revere the traditions of the Senate despite my too-short internship there. As President, within the limits of basic principles, my motto towards the Congress is communication, conciliation, compromise and cooperation.

This Congress will, I am confident, be my working partner as well as my most constructive critic. I am not asking for conformity. I am dedicated to the two-party system, and you know which party is mine.

I do not want a honeymoon with you. I want a good marriage.

I want progress and a problem-solving which requires my best efforts, and also your best efforts.

I have no need to learn how Congress speaks for the people. As President, I intend to listen. But I also intend to listen to the people themselves—all the people—as I promised them last Friday. I want to be sure we are all tuned in to the real voice of America.

My Administration starts off by seeking unity in diversity. My office door has always been open and that is how it is going to be at the White House. Yes, Congressmen will be welcome—if you don't overdo it.

The first seven words of the Constitution, and the most important, are these: "We, the people of the United States." We, the people, ordained and established the Constitution and reserved to themselves all powers not granted to Federal and state governments. I respect and will always be conscious of that fundamental rule of freedom.

Only eight months ago, when I last stood here, I told you I was a Ford, not a Lincoln. Tonight I say I am still a Ford, but I am not a Model T.

I do have some old-fashioned ideas. I believe in the basic decency and fairness of America. I believe in the integrity and the patriotism of the citizens. And while I am aware of the House rule that one never speaks to the galleries, I believe in the First Amendment and the absolute necessity of a free press

But I also believe that over two centuries since the first Continental Congress was convened, the direction of our nation's movement has been forward. I am here to confess that in my first campaign for the Congress — of my senior class in South High School in Grand Rapids, Mich., I headed the Progressive party ticket. Maybe that's why I became a Republican.

Now I ask you to join with me in getting this country revved up and moving.

My instinctive judgment is that the State of the Union is excellent. But the state of our economy is not so good.

Everywhere I have been as Vice President, some 118,000 miles into 40 states and through 55 news conferences, the unanimous concern of Americans is inflation. For once all the polls agree. They also suggest that people blame Government far more than either management or labor or the high cost of everything.

You who come from 50 states, three territories and the District of Columbia know this better than I. That is why you have created since I left here your new budget reform committee. I welcome it and will work with its members to bring the Federal budget into balance by fiscal 1976.

The fact is that for the past 25 years that I had the honor of serving in this body, the Federal budget has been balanced in only six.

Mr. Speaker, I am a little late getting around to it, but confession is good for the soul. I have sometimes voted to spend more taxpayers' money for worthy projects in Grand Rapids, Mich., while vigorously opposing wasteful boondoggles in Oklahoma.

Be that as it may, Mr. Speaker, you and I have always stood together against unwarranted cuts in national defense. This is no time to change that nonpartisan policy.

Just as escalating Federal spending has been a prime cause of higher prices over the years, it may take some time to stop inflation.

But we must begin now.

For a start, before your Labor Day recess, Congress should reactivate the Cost of Living Council through passage of a clean bill, without restricting controls, that will let us monitor wages and prices to expose abuses.

Whether we like it or not, the American wage earner and the American housewife are a lot better economists than most economists care to admit.

They know that a Government big enough to give you everything you want, is a Government big enough to take from you everything you have.

If we want to retain confidence in ourselves as working politicians, the first thing we all have to do is learn how to say "no."

The first specific request by the Ford Administration is not to Congress but to the voters in the upcoming November elections. It is this: Support responsible candidates, Congressmen and Senators, Democrats or Republicans, conservative or liberal, who consistently vote for tough decisions to cut the cost of government, restrain Federal spending and bring inflation under control.

I applaud the initiatives the Congress has already taken. The only fault I find with the joint economic committee inflation study authorized last week is that we need its expert findings in six weeks instead of six months.

A month ago the distinguished majority leader of the Senate asked the White House to convene an economic conference of members of Congress, the President's economic advisers, and some of the best economic brains from labor, industry and agriculture.

Later this was perfected by a resolution to assemble a domestic summit meeting to devise a bipartisan action later for stability and growth in the American economy. Neither I nor my staff have much time just now for letter-writing. So I will respond in person. I accept your suggestion and I will personally preside.

Furthermore, I propose that this summit meeting be held at an early date and in full view of the American public. They are anxious to get the right answers as we are.

My first priority is to work with you to bring inflation under control. Inflation is our domestic public enemy No. 1. To restore economic confidence, the Government in Washington must provide leadership. It does no good to blame the public for spending too much when the Government is spending too much.

I began to put my Administration's own economic house in order, starting last Friday.

I instructed my Cabinet officers and counsellors and my White House staff to make fiscal restraint their first order of business, and to save every taxpayer's dollar the safety and genuine welfare of the country will permit. Some economic activities will be affected more by monetary and fiscal restraints than other activities. Good government clearly requires that we tend to the economic problems facing our country in a spirit of equity to all our citizens.

Tonight is no time to threaten you with veto. But I do have that last recourse and I am a veteran of many a veto fight in this very chamber. Can't we do the job better by reasonable compromise?

Minutes after I took the Presidential oath, the joint leadership of Congress told me at the White House that they would go more than half way to meet me. This was confirmed in your unanimous concurrent resolution of cooperation, for which I am deeply grateful. If for my part I go more than half way to meet the Congress, maybe we will find a much larger area of national agreement.

I bring no legislative shopping list tonight. I will deal with specifics in future messages and talks with you. But here are a few wavelengths of how seriously I feel about what we must do together.

'Urgent Needs for Quality Education'

Last week the Congress passed the elementary and secondary education bill and I found it on my desk. Any reservations I might have about some of its provisions—and I do have—fade in comparison to the urgent needs of America for quality education. I will sign it in a few days. I must be frank. In implementing its provisions, I will oppose excessive funding during this inflationary crisis.

As Vice President, I have studied various proposals for better health-care financing. I have seen common denominator together, and urged my friends in Congress and in the Administration to sit down and work out a sound compromise. The comprehensive health insurance plan goes a long way toward providing early relief to people who are sick.

Why don't we write—and I ask this with the greatest spirit of cooperation—why don't we write a good health bill on the statute books in 1964 before this Congress adjourns?—74, excuse me

The economy of our country is critically dependent on how we interact with the economies of other countries. It is little comfort that our inflation is only part of a worldwide problem, or that American families need less of their paychecks for groceries than most of our foreign friends

As one of the building blocks of peace, we have taken the lead in working toward a more open and equitable world economic system. A new round of international trade negotiations started last September among 105 nations in Tokyo. The nations are waiting for the United States Congress to grant the necessary authority to proceed

With modification, the trade reform bill passed by the House last year would do that. I understand good progress has been made in the Senate committee But I am optimistic, as always, that the Senate will pass an acceptable bill quickly as a key part of our joint prosperity campaign.

I am determined to expedite other international economic plans. We will be working together with other nations to find better ways to prevent shortages of food and fuel. We must not let last winter's energy crisis happen again. I will push Project Independence for our own good and the good of others. In that, too, I will need your help

Success in foreign policy is an extension of the efforts of the whole American people for a world of peace and orderly freedom So I would say a few words to our distinguished guests from the governments of other nations where, as at home, it is my determination to deal openly with allies and adversaries.

Over the past five and a half years, in Congress and as Vice President, I have fully supported the outstanding foreign policy of President Nixon This I intend to continue

Throughout my public service, starting with wartime naval duty under the command of President Franklin D Roosevelt I have upheld all our Presidents when they spoke for my country to the world I believe the Constitution commands this. I know that in this crucial area of international policy I can count on your firm support

Let there be no doubt or misunderstanding anywhere. There are no opportunities to exploit, should anyone so desire. There will be no change of course, no relaxation of vigilance, no abandonment of the helm Our ship of state as the watch changes. We stand by our commitments and will live up to our responsibilities. In our formal alliances, in our friendships and in our improving relations with any potential adversaries.

On this, Americans are united and strong. Under my term of leadership I hope we will become more united. I am certain we will remain strong.

A strong defense is the surest way to peace. Strength makes détente attainable. Weakness invites war, as my generation knows from four bitter experiences

Just as America's will for peace is second to none, so will America's strength be second to none.

We cannot rely on the forebearance of others to protect this nation. The power and diversity of the armed forces, the resolve of our fellow citizens, the flexibility in our command to navigate international waters that remain treacherous—all are essential to our security.

I shall continue to insist on civilian control of our superb military establishment. The Constitution plainly requires the President to be the Commander in Chief, and I will be

Our job will not be easy. In promising continuity, I cannot promise simplicity. The problems and challenges of the world remain complex and difficult. But we have set out upon a path of reason and fairness, and we will continue on it

As guideposts on that path, I can offer the following:

¶To our allies of a generation, in the Atlantic community and Japan, I pledge continuity in the vital collaboration on our many mutual endeavors.

¶To our friends and allies in this hemisphere, I pledge continuity in the deepening dialogue to define renewed relationships of equality and justice.

¶To our allies and friends in Asia, I pledge a continuity in our support for their security, independence and economic development In Indochina, we are determined to see the observance of the Paris agreement on Vietnam and the cease-fire and negotiated settlement in Laos. We hope to see an early compromise settlement in Cambodia

¶To the Soviet Union, I pledge continuity in our commitment to the course of the past three years. To our two peoples, and to all mankind, we owe a continued effort to live and where possible, to work together in peace; for, in a thermo-nuclear age, there can be no alternative to a positive and peaceful relationship between our nations

¶To the People's Republic of China, whose legendary hospitality I enjoyed, I pledge continuity in our commitment to the principles of the Shanghai communiqué. The new relationship built on those principles has demonstrated that it serves serious and objective mutual interests and has become an enduring feature of the world scene.

¶To the nations of the Middle East, I pledge continuity in our vigorous efforts to advance the process which has brought hopes of peace to that region after 25 long years as a hotbed of war. We shall carry out our promise to promote continuing negotiation among the parties for a complete, just and lasting settlement

¶To all nations, I pledge continuity in seeking a common global goal: a stable international structure of trade and finance which reflects the interdependence of all peoples

¶To the entire international community—to the United Nations, to the world's nonaligned nations, and to all others—I pledge a continuity in our dedication to the humane goals which throughout our history have been so much a part of our contribution to mankind

So long as the peoples of the world have confidence in our purposes and faith in our words, the age-old vision of peace on earth will continue to grow brighter

I pledge myself unreservedly to that goal. I say to you in words that cannot be improved upon: Let us never negotiate out of fear, but let us never fear to negotiate

As Vice President, I addressed myself to the individual rights of Americans in the area of privacy. There will be no illegal tappings, eavesdropping, buggings, or break-ins by my Administration. There will be hot pursuit of tough laws to prevent illegal invasions of privacy in both government and private activities.

On the higher plane of public morality there is no need for me to preach tonight. We have thousands of far better preachers and millions of sacred scriptures to guide us on the path of personal right-living and exemplary official conduct. If we can make effective and earlier use of the moral and ethical wisdom of the centuries in today's complex society, we will prevent more crime and corruption than all the policemen and prosecutors governments can ever deter. This is a job that must begin at home, not in Washington.

I once told you that I am not a saint, and hope never to be the day that I cannot admit having made a mistake. So I will close with another confession.

Frequently, along the tortuous road of recent months, from this chamber to the President's house, I protested that I was my own man

Now I realize that I was wrong.

I am your man, for it was your carefully weighed confirmation that changed my occupation.

I am the people's man, for you acted in their name, and I accepted and began my new solemn trust with a promise to serve all the people, and to do the best I can for America.

When I say all the people, I mean exactly that.

To the limits of my strength and ability, I will be the President of the black, brown, red and white Americans, of old and young, of women's liberationists and male chauvinists and all the rest of us in between, of the poor and the rich, of native sons and new refugees, of those who work in cities or on farms or in mines or in the fields, and of Christians, Jews, Moslems, Buddhists and atheists, if there really are any atheists after what we have all been through.

Fellow-Americans, a final word:

I want to be a good President.

I need your help.

We all need God's sure guidance With it, nothing can stop the United States of America.

Thank you very much.

Ford Calls for Bipartisan Effort to Cut Spending

Mr. Chief Justice, my dear friends, my fellow Americans. The oath that I have taken is the same oath that was taken by George Washington and by every President under the Constitution

But I assume the Presidency under extraordinary circumstances never before experienced by Americans. This is an hour of history that troubles our minds and hurts our hearts.

Therefore, I feel it is my first duty to make an unprecedented compact with my countrymen. Not an inaugural address, not a fireside chat, not a campaign speech, just a little straight talk among friends. And I intend it to be the first of many

I am acutely aware that you have not elected me as your President by your ballots. So I ask you to confirm me as your President with your prayers. And I hope that such prayers will also be the first of many.

If you have not chosen me by secret ballot, neither have I gained office by any secret promises. I have not campaigned either for the Presidency or the Vice Presidency. I have not subscribed to any partisan platform I am indebted to no man and only to one woman, my dear wife

As I begin this very difficult job, I have not sought the enormous responsibility, but I will not shirk it Those who nominated and confirmed me as Vice President were my friends and are my friends They were of both parties elected by all the people and acting under the Constitution in their name

It is only fitting then that I should pledge to them and to you that I will be the President of all the people.

Thomas Jefferson said the people are the only sure reliance for the preservation of our liberty And down the years, Abraham Lincoln renewed this American article of faith asking is there any better way for equal hopes in the world.

I intend on next Monday next to request of the Speaker of the House of Representatives and the President pro tempore of the Senate the privilege of appearing before the Congress to share with my former colleagues and with you, the American people, my views on the priority business of the nation and to solicit your views and their views.

And may I say to the Speaker and the others, if I could meet with you right after this—these remarks I would appreciate it.

Even though this is late in an election year there is no way we can go forward except together and no way anybody can win except by serving the people's urgent needs.

We cannot stand still or flip backward. We must go forward now together

To the peoples and the governments of all friendly nations and I hope that could encompass the whole world. I pledge an uninterrupted and sincere search for peace America will remain strong and united

But its strength will remain dedicated to the safety and sanity of the entire family of man as well as to our own precious freedom

I believe that truth is the glue that holds governments together, not only our Government but civilization itself That bond, though stained, is unbroken at home and abroad

In all my public and private acts as your President, I expect to follow my instincts of openness and candor with full confidence that honesty is always the best policy in the end.

My fellow Americans, our long national nightmare is over. Our Constitution works. Our great republic is a government of laws and not of men. Here, the people rule

But there is a higher power, by whatever name we honor him, who ordains not only righteousness but love, not only justice but mercy.

As we look up the internal wounds of Watergate, more painful and more poisonous than those of foreign wars, let us restore the golden rule to our political process. And let brotherly love purge our hearts of suspicion and of hate.

In the beginning, I asked you to pray for me Before closing, I ask again your prayers for Richard Nixon and for his family. May our former President who brought peace to millions find it for himself

May God bless and comfort his wonderful wife and daughters whose love and loyalty will forever be a shining legacy to all who bear the lonely burden of the White House

I can only guess at those burdens although I witnessed at close hand the tragedies that befell three Presidents and the lesser trials of others

With all the strength and all the good sense I have gained from life, with all the confidence of my family, my friends and dedicated staff impart to me and with the goodwill of countless Americans I have encountered in recent visit to 40 states, I now solemnly reaffirm my promise I made to you last Dec. 6 to uphold the Constitution, to do what is right as God gives me to see the right and to do the very best I can for America

God helping me, I will not let you down. Thank you

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"A Time To Sing"

MILLBURNAIRES '63

Ecclesiastes
Chapter 3 Verses 1 through 9

For everything there is a season, and a time for every purpose under heaven:

a time to be born, and a time to die;

a time to plant, and a time to pluck up what is planted;

a time to kill, and a time to heal;

a time to break down, and a time to build up;

a time to weep, and a time to laugh;

a time to mourn, and a time to dance;

a time to cast away stones, and a time to gather stones together;

a time to embrace, and a time to refrain from embracing;

a time to seek, and a time to lose;

a time to keep, and a time to cast away;

a time to rend, and a time to sew;

a time to keep silence, and a time to speak;

a time to love, and a time to hate;

a time for war, and a time for peace.

What gain has the worker from his toil?

UNDE

"A Time To Sing"

MILLBURNAIRES '63

J. DONALD LARSEN, '63, Tenor I • Don, serving as manager last year and as director this year, has been a leading member of Millburnaires for three years. He does much of the arranging of the music and also attends rehearsals of such groups as the New Jersey All-State Chorus and the Summit Community Chorus. Don's musical career was highlighted earlier this year with his appearance at Lincoln Center with the Masterwork Chorus. He plans to study mathematics at Lycoming College.

LORRE WYATT, '63, Tenor I • A young Robert Frost whose thoughts are best expressed through his songs. Lorre's sense of humor, musical ability and strong desire to help people have made him a welcomed sight to the ill and mentally retarded children at Kessler Institute and Greystone Hospital. A Millburnaire for two years he follows his main interests, music and religion, through his membership in A Cappella Choir, Mixed Chorus, the Suburban Y and Young Judea Youth Group. Furthering his education at Rutgers University, Lorre hopes to put his musical ability to use in a musical career.

SHIGIRU KOMORI, '63, Bass I • "Shig," a senior and new member of Millburnaires, is an American Field Service Exchange Student from Tokyo, Japan. He was a member of several singing groups in Japan, and is now a member of the Mixed Chorus. In addition, Shig shares interests in cooking, tennis, and in art, especially colligraphy. After graduation Shig plans to study management engineering at Kero University, Tokyo.

BRUCE STUART, '65, Tenor II • Bruce, a member of A Cappella Choir, Mixed Chorus, and the Wyoming Presbyterian Church Choir, has been a member of Millburnaires for one year. An avid reader and amateur writer, he has had some of his poems published. An eagle scout, and past leader of his youth group, Bruce hopes to study liberal arts at college before entering the ministry.

PROGRAM

SIDE I

1. Shenandoah
2. 500 Miles
3. Our Hands Were Strong
4. Dona Dona
5. Joan Joan
6. When She Cries

SIDE II

1. Blowin' in the Wind
2. What Have They Done to the Rain?
3. Virgin Mary Had a Baby Boy
4. Plaisir D'Amour
5. Take Her Out of Pity
6. Passin' Through

PURPOSE

Did you ever stop and ask yourself why the hate, the greed, the hunger—the fear? And have you found an answer? Folk music asks these questions—and a lot of others. No, they're not "pretty" questions, but they're ones that **must be asked.** But we must do more than just ask: we must do something about them. It is our duty to God, to ourselves, and to our fellow man. "None is so blind as he who will not see." The biggest criminals are people like you and I, who see things that are wrong, and **know** that they're wrong, and yet do nothing about them. How many times can a man turn his head and pretend he just doesn't see?

Many popular folk singing groups sing songs that are "sweet" . . . that don't make you think . . . and that don't "offend" anyone. Well, we've got one thing over them—we sing what we feel, and we sing with feeling. Folk music was not meant to be **nice;** it's not a comfortable music. It was written and sung by people who had something that bothered them. May be that's why it frequently sounds so funny in the mouths of comfortable people.

Is there hope for the future? YES. So with this thought in mind, we dedicate this album to you . . . and to the future. And to those who say that peace is just a dream, I say this: "Yes, it is a dream . . . it's the **American Dream."**

Lorre Wyatt

RICHARD ERDMAN, '63, Tenor II • Dick or 'Erd" has interest in sailing, singing, piano, French, the A.F.S. Exchange Program, and travel. A member of the Millburnaires for two years, President of the 1963 Mixed Chorus, and member of the Hi-Y and the Student A.F.S. Committee, Dick is also active in Church Choir and fellowship. He will attend Princeton University and hopes for a career in the State Department.

STEPHEN A. OXMAN, '63, Bass II • The Ox's interests range from football to fencing, to public speaking. A Millburnaire for three years, Steve has been active in student government throughout high school, serving as President in his sophomore and junior years and as Student President in his senior year. Steve will attend Princeton University.

RONALD HINGEL, '64, Bass II • Ronny, a member of Millburnaires for one year and a former member of A Cappella Choir, plays piano as a hobby, and plays the trombone in the marching band. Active in school, Ronny is a member of the track team and a member of the Student Council.

WARD DORER, '65, Bass I • Ward, who's interest in vocal music has been prevalent for eight years, has been a member of Millburnaires for one year. He began guitar lessons this year in preparation for next year's Millburnaires. Ward is President and Guidance program chairman of his homeroom.

Credits: Ed Mishel, Ray Fowler, recording on April 8 and April 15 at Plaza Studios • Martin and Gibson guitar • Cover photo, Ken Schwartz Cover, Don Larsen, Dick Erdman and Lorre Wyatt • Mr. John Palmer, consultant at Riverside Recording • Mr. G. Chiodo, vocal music director at Millburn High School.

INCM • 2002

HISTORY OF ROCK 'N' ROLL RADIO
Featuring: Joe Niagara, WIBG Philadelphia, Pennsylvania

CRUISIN' 1957™

CRUISIN' 1957™

SIDE ONE

Joe Niagara Theme
SO RARE— Jimmy Dorsey (2:30)
Muntz TV Commercial
SEARCHIN'— The Coasters (2:42)
Gelatin Plus & Rayco Commercial
SCHOOL DAYS— Chuck Berry (2:35)
WIBG Jingle
WIBG Weather Sound
PARTY DOLL— Buddy Knox (2:01)
1957 Ford Commercial
GOODNIGHT SWEETHEART— The Spaniels (2:44)
WIBG Station I.D.

SIDE TWO

LITTLE DARLIN'— The Diamonds (2:03)
Maternity B.V.M. Hop Announcement
BONY MORONIE— Larry Williams (2:38)
WIBG Calling All Cars
WIBG Community Club Award
TO THE AISLE—The Five Satins (2:35)
WIBG Newstrip
HONEYCOMB— Jimmie Rodgers (2:11)
1957 Mercury Commercial
RAUNCHY— Bill Justice (2:18)

"If you're ready, this rockin' bird will fly!"

The sound comes thundering into your teenaged head and it's 1957 in "Wibbageland," the greater Philadelphia area within the broadcast range of Joe Niagara and WIBG Radio. On this volume of the **CRUISIN'** series Joe sells you a Muntz TV and a '57 Mercury...he ad libs a rhymed patter ("You hear the word/From this rockin' bird") he plays all your favorite teenaged hits. The words come tumbling from his lips in phrasing and originality that will influence a decade of disc jockeys, affecting a generation of listeners.

Joe Niagara

If you were growing up near Brotherlylovesville in the Fifties, you had someone worth emulating in Wibbageland, you had a friend at "Radio 99" —someone who talked to you confidentially, but with a sense of excitement. In every way, Joe Niagara seemed right for rock radio.

He had been born in South Philly (birthplace of Mario Lanza and Joey Bishop) and had come to WIBG in 1947 following service in the Panama Canal Zone and a year at another of Philadelphia's dozen or so radio stations. Between 1947 and 1957 he had the highest rating of any radio personalities in the city.

Joe Niagara believed in rock and roll, or certainly seemed to. In '57 he actually seemed to be caught up in the revolution in sound that continued to sweep not just the country, but much of the world. In Japan a nineteen-year-old named Masaaki Hirao was being hailed as "the Elvis Presley of Japan's rockabilly set," and wearing not blue but yellow suede shoes. In Zakopane, Poland, blue-jeaned youngsters were belting what they called "ruck en rullye." In Boston a deejay offered six hairs from Presley's sideburns and in one week there were more than 18,000 contestants.

1957 was a year of accelerating excitement. The "cover" concept (whites singing songs originally recorded by blacks) was passe. Package rock shows were racially mixed and packing houses everywhere. The 78 rpm record was dead. You held a fistfull of 45s now, hooking them over your thumb. And you hung knitted dice from the rear-view mirror of your chopped and lowered Forty-nine Ford. A radio announcer from upstate New York appeared in Philadelphia with a new idea in after-school television programming; he was called Dick Clark and it was called "American Bandstand." In October, Little Richard threw $8,000 worth of jewelry into a river, said he was quitting show biz to "prove his faith in God," and enrolled in a seminary...and Elvis got his draft notice. But it didn't seem to slow the rush. Things were, as Elvis himself shouted, **All Shook Up.**

Chuck Berry

On another level in 1957, "The Bridge on the River Kwai" got the Oscar for best picture...French existentialist Albert Camus was the Nobel Prize winner in literature (this, in the year Jack Kerouac published the bible of American existentialists, "On the Road")...John Kennedy took the Pulitzer in biography for "Profiles in Courage"...Senator Strom Thurmond of South Carolina set a new filibuster record, keeping his mouth moving for twenty-four hours and eighteen minutes...and a small toy company in Los Angeles introduced the Barbie Doll.

By 1957 when every record that made the charts was Rock-n-Roll, Jimmy Dorsey accomplished a rather unbelievable comeback in the recording field. **So Rare** was the first Big Band hit in 15 years. It stayed in the charts for 8½ months.

The Diamonds

The Coasters had a unique sound in **Searchin'**. It Stayed on the charts for 26 weeks, longer than any record they ever released, and they had quite a few.

By '57, Chuck Berry had become one of the Old Reliables of rock. He'd been composing and performing basic but brilliant hits for three years now and this year one of his biggest was **School Days,** a song about what a drag they were. ("Soon as three o'clock rolls around/You finally lay your burden down.") As they said in 1957: Now you're talking my language, Chuck.

In Texas, in the area adjoining New Mexico, is a stretch of flat cow country sometimes called "Tex-Mex" and it was here that several rock artists were born. Buddy Knox was second only to Buddy Holly in the brief, flashy history of Tex-Mex rock and certainly was its rockingest. His hit of 1957 was **Party Doll,** a song that was banned in many sections of the country because it was too sexy. Knox had so much fun singing it, made it such a boisterous, foot-stomping hit, the teenagers couldn't have cared less.

Larry Williams

From another section of the country (Chicago) came the Spaniels, who picked their name as a reaction to all the bird groups in R&B. At sock hops and American Legion Post dances on Friday nights their record of **Goodnight Sweetheart** became a standard, the record they played last so you could hold the girl of your choice real close. Close dancing was gone, real gone, in '57.

Like the Mello Kings a year earlier, the Diamonds were a white group mistakenly thought to be black. They had been recording for Mercury for some time when their cover of a Gladiolas song, **Little Darlin',** was a hit. The Diamonds were part Canadian, part Californian...also part spoof, as they had been a progressive jazz group, turning to rock in parody. Once success set in, though, the Diamonds said to hell with jazz.

Larry Williams got his start playing a rattling New Orleans style piano with the band backing Lloyd Price, another R&B vocalist who made an early rock era cross-over to pop. It was while he was with Price (doubling as a valet) he was spotted and signed by Specialty Records, Price's label. **Bony Moronie** was one of several delightful novelty songs he wrote, each of which had a girl's name in the title. **(Dizzie Miss Lizzie** and **Short Fat Fanny** actually being takeoffs on other hits of the time, **Lawdy Miss Clawdy** and **Long Tall Sally.)**

The Five Satins return to the **CRUISIN'** series with a second hit, **To the Aisle.** They continued to be the archetypal New York R&B group. A strong follow-up to **In the Still of the Night, To the Aisle** was one of many wedding songs so popular in the Fifties, the sort of tune young lovers liked best. Sloppy romanticism. With a "doo-wop" beat.

Jimmie Rodgers

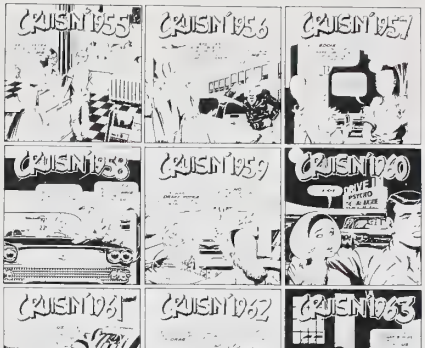
A different kind of beat came from Jimmie Rodgers, who began entertaining while serving four years in the Air Force (mostly in Southeast Asia) and then returned to his native Washington state to make the folk club scene. Someone from Roulette Records found him and suggested he go to New York for an audition, which he did. The peppy **Honeycomb** was the song the company executives picked for his first release. It became his first million-seller.

Spirituals, gospel shouts, funky rhythm and blues, rockabilly, folk music, pop novelty...by 1957 it had together; from Chicago, Philadelphia, New York, the Pacific Northwest, Tex-Mex...One amorphous jumping, rhythmic, dynamic mass had formed, Pop radio.

Bill Justice was perhaps one of the first and best arrangers in the music industry. At the time Bill wrote and recorded **Raunchy,** he was living in Memphis. **Raunchy** was one of two instrumentals to make the top 10 in 1957.

—Jerry Hopkins

OTHER CRUISIN' ALBUMS THAT ARE AVAILABLE



1955: Jumpin' George Oxford, KSAN, San Francisco
1956: Robin Seymour, WKMH, Detroit
1957: Joe Niagara, WIBG, Philadelphia
1958: Jack Carney, WIL, St. Louis
1959: Hunter Hancock, KGFJ, Los Angeles
1960: Dick Biondi, WKBW, Buffalo
1961: Arnie "Woo Woo" Ginsburg, WMEX, Boston

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NEW WAVE
VISUAL RADIO
SALES SUPPORT
SYSTEM

MASTERPLAN

MT-1

MIND TRAPS DISC 1

SIDE 1

PRODUCTION BUILDERS

CUT			
1	03	TMA4000	THE SENSIBLE SOLUTION
2	02	TMA4001	WE CAN DO IT NOW (Chant)
3	03	TMA4002	WE CAN DO IT NOW (Exuberant)
4	02	TMA4003	PULL THE SWITCH
5	02	TMA4004	WHEN IN DOUBT, DO IT!
6	02	TMA4005	HOW LONG HAS THIS BEEN GOING ON?
7	05	TMA4006	DO SOMETHING NICE FOR YOURSELF
8	01	TMA4007	WE'VE GOT THE ANSWER
9	05	TMA4027	IT'S TIME YOU DID SOMETHING FOR YOU
10	01	TMA4028	PERIOD!
11	04	TMA4029	WE DO IT RIGHT THE FIRST TIME
12	01	TMA4008	BEAUTIFUL (Exhilarated)
13	01	TMA4009	BEAUTIFUL (Mellow)
14	01	TMA4010	BEAUTIFUL (Hushed)
15	05	TMA4011	BEAUTIFUL BEAUTIFUL BEAUTIFUL

SIDE 2

PRODUCTION BUILDERS

CUT			
1	:03	TMA4012	WE'LL MAKE YA FEEL GOOD
2	:03	TMA4013	WE'LL MAKE YOU HAPPY
3	:01	TMA4014	CAN YA KEEP A SECRET?
4	:04	TMA4015	FEELIN' GOOD NEVER FELT THIS GOOD BEFORE
5	:02	TMA4016	DO YOU HAVE A HEADACHE?
6.	:02	TMA4017	NOT TONIGHT, I HAVE A HEADACHE
7.	:03	TMA4018	WE'RE THE NO-MORE-HEADACHE PEOPLE
8.	:02	TMA4019	WOULDN'T YA LOVE AN EASIER WAY?
9.	:02	TMA4020	TAKE A GOOD LOOK
10.	:04	TMA4021	WE'VE GOT THE LOVIN' TOUCH
11.	:03	TMA4022	PUT SUNSHINE IN YOUR POCKET
12	:03	TMA4023	WE KNOW THE FEELING
13.	:01	TMA4024	OOPS!
14.	:02	TMA4025	YES, YES, YES
15.	:04	TMA4026	NO, NO, A THOUSAND TIMES NO!

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(PEDRO REY Y LOS GALLEROS)

LA GACHA
(GRUPO PETROLEO)

VOL. 1

STEREO
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• EL DISCO ES CULTURA •

The Bishop College
Concert Choir
Arthur L. Evans, Director

Director

Arthur L. Evans

Dr. Arthur L. Evans is a graduate of Morehouse College, Columbia University, and The University of Miami. At Bishop College, he is serving as Chairman of the Division of Humanities and the director of the Concert Choir.

Before joining the Bishop College Family, he served in the following positions: Minister of Music for the Vogelweh Chapel, Kaiserslautern, Germany (U.S. Army); taught for a number of years in the Dade County Public Schools, Miami, Florida; Assistant Conductor of the Concert Choir and Conductor of the Men's Glee Club, The University of Miami; and Organist-Choir Master in the Episcopal Church.

Dedicated To

Dr. Milton K. Curry Jr.

The guiding force of Bishop College for 24 years has been Dr. Milton K. Curry Jr., the "together" president. Respected as a college administrator by his contemporaries in the field of education, he is likewise appreciated within the community as a civic servant dedicated to helping create a climate of good human relations. Minister, college professor, administrator . . . above all else, Milton K. Curry Jr. is a man who believes that "time must be telescoped" and that education is the process by which catastrophe is averted. It is largely through his vision that Bishop College, celebrating its 95th year, is dedicated to preparing men and women to be "forces for unity amid the fragile peace of our day."

The Bishop College Concert Choir

Side 1

MAGNIFICAT ..... J. S. Bach (Excerpts)

No. 1. Magnificat (My soul doth magnify the Lord.)
No. 2. Et exultavit spiritus meus (And my spirit hath rejoiced.)
No. 3. Quia respexit (For He hath regarded)
No. 4. Omnes generationes (For behold, all generations)
No. 5. Quia fecit mihi magna (For He that is mighty)
No. 6. Et misericordia (And His mercy is on them.)
No. 7. Fecit potentiam (The Lord hath showed strength.)
No. 8. Deposuit potentes (He hath put down the mighty.)
No. 9 Suscepit Israel (His servant Israel)
No. 11 Sicut locutus est (As it was spoken)
No. 12 Sicut erat in principio ..... Amen (As it was in the beginning ..... Amen)

Side 2

1. Overture (Messiah) ..... Handel
2. Break Forth, O Beauteous Heav'nly Light ..... Bach
3. For Unto Us A Child Is Born ..... Handel
4. Mary Had A Baby ..... Johnson
   (Seth Johnson-Tenor)
5. He's Sweet I Know ..... Jackson
   (Gwendolyn Dorsey-Soprano)
   (Joseph Green-Piano)
6. Don't Be Weary, Traveler ..... Halston
7. Laudate Dominum (Praise Ye The Lord ..... Mozart
   (Sharon Norris-Soprano)
8. America ..... Ward Wilson
   (Grace Johnson-Piano)
9. Hallelujah ..... Handel

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RDS - 33 - 7602
STEREO

"WHAT A FRIEND"

THE KESTREL LINNET CHORAL GROUP

"WHAT A FRIEND"

SIDE 1

1. WHAT A FRIEND WE HAVE IN JESUS
   (Arr. L. Burrows, Sr.)
2. SWEET HOUR OF PRAYER
   (Arr. John Carter)
3. BLESSED ART THOU, O LORD
   (Theron Kirk)
4. PSALM 100
   (Eddie Fargason)
5. BECAUSE HE LIVES
   (Arr. R. Huff)

SIDE 2

1. JESUS IS ALL THE WORLD TO ME
   (Traditional)
2. HOW GREAT THOU ART
   (Arr. Ed Lojeski)
3. BLESSED ASSURANCE
   (Arr. Don Wyrtzen)
4. O FREEDOM - Jean Montero, Soprano
   (Arr. Frances Reynolds)
5. JACOB'S LADDER
   (Traditional)

"O Freedom" Is performed in memory of Frances Reynolds

THE KESTREL LINNET CHORAL GROUP

Eleanore Armstrong
John D. Beale, Sr.
Robert Beale
Magnolia Brinson
Monroe Bundick
Leon T. Burrows, Sr.
Charles Butler
Rosalie Coleman
Sarah J. Cooke
Jean Cutts
Paul Dixon
Julia Driver
Bruce Frazier
Madeline Green
Marilee C. Hamilton
Albert Harris
Janet Hill
Sarah H. Gaskins
Marva H. Hill - Chaplin
Eunice Holmes
Fidelia Holmes
Frances L. Holmes
Patrick H. Hughes, Jr. - Business Advisor
Benjamin Johnson
Sylvia Johnson
Evelyn Key
Ruth McArtis
Leroy Meekins
Richard J. McCoy
Jean M. Montero - Secretary
Janet A. Mundy
Florence E. Person
Georgette S. Peterson
Robert Reed
Beverly Richardson
Patricia Richardson
Hattie Riddick
Janice Roberts
Janet Roberts
Anna Mae Robinson - President
Alyce S. Rollins - Treasurer
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Mary Schockley - Vice Pres.
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Marcella Stevens
Salome Stennett
Ruth Townsend
Marcella Walker
Margaret Ware
Virginia L. Washington - Correspondence Secr.
Richard Watson
John Yancy
Rev. F.P. Frazier - Spiritual Advisor

The Choral Group was organized approximately fifteen years ago as a charitable organization dedicated to GOD and the up-lifting of mankind through song.

Each year in May the Choral Group has had it's Annual Benefit Concert for some worthy project or person(s) since it's inception. All monies received above expenses from these concerts are used for a charitable purpose of its choice for that year.

Membership of the Group consists of persons who love to sing to the "GLORY OF GOD" from seventeen churches throughout the Philadelphia area.

The Choral Group released their first album on December 11, 1971, which was greatly received and acclaimed by the public. Their second album was recorded live during their Annual Benefit Concert on May 16, 1975. The third album was recorded live on May 18, 1979 at the Mt. Zion Baptist Church in Germantown, Penn. It may be obtained from any member of the Choral Group.

The Kestrel is a small song bird from Europe, Asia and Africa which has a strange habit of flying against the wind and the rain and singing as it flies. The "Linnet" is a native bird of the northern parts of America, Europe and Asia which has distinguishing pleasing notes. As it grows older, its appearance changes and it's disposition grows sweeter.

For a name the Choral Group decided that the combination of both birds was ideal, since surely in trying to be dedicated to GOD and help mankind, they would certainly be moving against many of today's trends. They felt that through the beautiful notes of song they could grow closer together and strengthen each other against some of the toils and tribulations of life as they sing from place to place. Perhaps others who heard the Choral Group would try in their own way to help mankind and become more dedicated to GOD themselves.

Mr. Leon T. Burrows, Sr., Organist-Choirmaster of the Shiloh Baptist Church, Philadelphia is the Director.

Mrs. Evelyn Key, Organist, of the Grace Baptist Church in Germantown is the Pianist.

Mr. Bruce Frazier plays Trumpet.

Magnetic RECORDER & REPRODUCER CORP.
Albert L. Borkow Jr., Producer and Recording Director

E S Johnson

STEREO – LP 950

Cruisade

Old and New Favorites

THE JUDDIE PEYTONS

SHIP AHOY

THE BROKEN VESSEL

THE JUDDIE PEYTONS

Side One

THE BROKEN VESSEL
Crouch/ASCAP/3:12

I KNOW A MAN WHO CAN
Campbell & Davis/BMI/2:14

THE BLOOD WILL NEVER LOSE ITS POWER
Crouch/ASCAP/2:10

I LOVE HIM TOO MUCH (To Fail Him Now)
Wolfe/SESAC/3:26

LEARNING TO LEAN
Stallings/BMI/2:45

Side Two

SHIP AHOY
P.D./2:44

WHEN MY SAVIOR REACHED DOWN FOR ME
Wright/AME-BMI/2:21

ONLY JESUS CAN SATISFY YOUR SOUL
Wolfe/SESAC/2:58

I'M STANDING ON THE SOLID ROCK
Lane/SESAC/2:05

WHAT A DAY THAT WILL BE
Hill/SESAC/3:37

Juddie Peyton not only loves to preach the Gospel of our Lord and Saviour Jesus Christ, but loves to sing the Gospel as well! Was it not said of Sankey, who sang for the great Evangelist of the yesteryears, that: "Mr. Sankey sang more people under conviction than Mr. Moody preached under conviction!"

As Juddie and his wife, Eunice, travel across these United States in gospel work, many times they receive requests for songs they have endeavored to sing for twenty-five years or longer. They endeavor to comply with these requests for they feel there are songs, and then there are SONGS. Some songs may be sung once or twice, then they find themselves into the older briefcase, or perhaps in the piano bench at home; but some of those old songs are just as vibrant and fresh and meaningful as they were a quarter of a century ago! Then there are new songs being born, no doubt daily, many of these just as meaningful as some of the old favorites, and many of them having a real gospel message! And so they feel it would be good to combine some of the old favorites with some new favorites...hence the title of this new album: "OLD AND NEW FAVORITES."

It is their hope and desire that someone will be brought to a saving knowledge of our Lord and Saviour, Jesus Christ, for whom they sing of, and for His Glory!

Mr. and Mrs. Juddie Peyton
2031 27th Street
Bedford, Indiana 47421
Phone: (812) 275-4068

CREDITS:
Tom Shelton – Piano
Bill Casolari – Lead & Bass Guitar, Arp String Ensemble
Recorded at Crusade Studios/Flora, Illinois
Bill Casolari, Engineer

Also available by The Juddie Peytons
LP & 8-track 773 – Because He Lives

WARNING! Check your needle regularly. A defective needle will not only bring distorted sound reproductions, but may permanently damage your record. This stereo recording is worthy of the finest needle.

LPS 950

Crusade Enterprises
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Flora, Illinois U.S.A.
67039

JOHN ALDEN CARPENTER

GITANJALI — (Song Offerings)
WATER COLORS — (Four Chinese Tone Poems)

ALICE MOCK, SOPRANO
SHIBLEY BOYES, PIANIST

33⅓ R.P.M. MICROGROOVE

CR 1206

C
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1
2
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6

JOHN ALDEN CARPENTER

Gitanjali Songs (Song Offering)
ALICE MOCK, SOPRANO

Gitanjali Songs

I

When I bring to you coloured toys, my child, I understand why there is such a play of colours on clouds, on water, and why flowers are painted in tints—when I give coloured toys to you, my child.

When I sing to make you dance, I truly know why there is music in leaves, and why waves send their chorus of voices to the heart of the listening earth—when I sing to make you dance.

When I bring sweet things to your greedy hands, I know why there is honey in the cup of the flower and why fruits are secretly filled with sweet juice—when I bring sweet things to your greedy hands.

II

On the day when death will knock at thy door, what wilt thou offer to him?

Oh, I will set before my guest the full vessel of my life; I will never let him go with empty hands.

All the sweet vintage of all my autumn days and summer nights, all the earnings and gleanings of my busy life, will I place before him at the close of my days when death will knock at my door.

III

The sleep that flits on baby's eyes—does anybody know from where it comes? Yes, there is a rumour that it has its dwelling where, in the fairy village among shadows of the forest dimly lit with glow-worms, there hang two timid buds of enchantment. From there it comes to kiss baby's eyes.

IV

I am like a remnant of a cloud of autumn uselessly roaming in the sky, O my sun ever-glorious! Thy touch has not yet melted my vapour, making me one with thy light, and thus I count months and years seperated from thee.

If this be thy wish and if this be thy play, then take this fleeting emptiness of mine, paint it with colours, gild it with gold, float it on the wanton wind and spread it in varied wonders.

And again, when it shall be they wish to end this play at night, I shall melt and vanish away in the dark, or it may be in a smile of the white morning, in a coolness of purity transparent.

V

On the seashore of endless worlds children meet. The infinite sky is motionless overhead and the restless water is boisterous. On the seashore of endless worlds the children meet with shouts and dances.

They build their houses with sand and they play with empty shells. With withered leaves they weave their boats and smilingly float them on the vast deep. Children have their play on the seashore of worlds.

They know not how to swim, they know not how to cast nets. Pearl fishers dive for pearls, merchants sail in their ships, while children gather pebbles and scatter them again. They seek not for hidden treasures, they know not how to cast nets.

The sea surges up with laughter, and pale gleams the smile of the sea-beach. Death-dealing waves sing meaningless ballads to the children, even like a mother while rocking her baby's cradle. The sea plays with children, and pale gleams the smile of the sea-beach.

On the seashore of endless worlds children meet. Tempest roams in the pathless sky, ships get wrecked in the trackless water, death is abroad and children play. On the seashore of endless worlds is the great meeting of children.

VI

Light, my light, the world-filling light, the eye-kissing light, heart-sweetening light!

Ah, the light dances, my darling, at the centre of my life; the light strikes, my darling, the chords of my love; the sky opens, the wind runs wild, laughter passes over the earth.

The butterflies spread their sails on the sea of light. Lilies and jasmines surge up on the crest of the waves of light.

The light is shattered into gold on every cloud, my darling, and it scatters gems in profusion.

Mirth spreads from leaf to leaf, my darling, and gladness without measure. The heaven's river has drowned its banks and the flood of joy is abroad.

Water Colors
SHIBLEY BOYES, PIANIST

Water Colors

On A Screen

A tortoise I see on a lotus-flower resting,
A bird 'mid the reeds and the rushes is nesting,
A light skiff, propelled by some boatman's fair daughter,
Whose song dies away o'er the fast flowing water.

The Odalisque

A gaily dressed damsel steps forth from her bower,
Bewailing the fate that forbids her to roam.
In the courtyard she counts the buds on each flower,
While a dragon-fly flutters and sits on her comb.

Highwaymen

The rainy mist sweeps gently o'er the village by the stream,
And from the leafy forest glades the brigand daggers gleam;
And yet, there is no need to fear, or step from out their way,
For more than half the world consists of bigger rogues than they!

To A Young Gentleman

Don't come in, sir, please!
Don't break my willow-trees!
Not that that would very much grieve me,
But, alack-a-day,
What would my parents say?
And love you as I may,
I cannot bear to think what that would be.

Don't cross my wall, sir, please!
Don't spoil my mulberry-trees!
Not that that would very much grieve me,
But, alack-a-day,
What would my brothers say?
And love you as I may,
I cannot bear to think what that would be.

Then keep outside, sir, please!
Don't spoil my sandal-trees!
Not that that would very much grieve me,
But, alack-a-day,
What the world would say!
And love you as I may,
I cannot bear to think what that would be.

THE COMPOSER

John Alden Carpenter has been called the "most typically American of all our composers." This opinion doubtless refers to the fact that Carpenter successfully employed jazz rhythms in some of his more important works, notable in the ballets, "Krazy Kat" and "Skyscrapers" and also in the "Concertino for Piano and Orchestra." But Carpenter's early works are impressionistic in feeling. Indeed even when the jazz idiom is used, the typical delicacy and refinement of impressionism is always in evidence.

Carpenter, a Chicago businessman, became known to the musical world as a composer of unusual individuality with the appearance of the Gitanjali Songs in 1912. The Water Colors came out two years later.

In addition to those mentioned above, his compositions include two symphonies, a string quartet, piano quintet, violin concerto, the orchestral suite "Adventures in a Perambulator," the tone poem "Sea Drift," and the ballet "The Birthday of the Infante."

THE ARTIST

Alice Mock, soprano, is a native Californian. Born in Oakland, she studied under Florence Holtzman in Paris and made her debut in Italy, in "La Boheme." Miss Mock has toured extensively here and abroad and was leading coloratura soprano with the Chicago City Opera for three years. She has performed in the Bach Festival in Carmel for many years and is currently engaged in motion picture work and concertizing.

the TM system SM

special themes

ST-4

SIDE ONE:

I. "NOBODY PUTS IT ALL TOGETHER"
(Y-6013 — *bright, positive contemporary)*
DEMONSTRATED FOR: SHOPPING MALL

CUT
1. :60 — Customized for demonstration purposes
2. :60 — Full vocal
3. :60 — :00 intro/:06 vocal/:26 bed/:28 vocal close
4. :60 — :00 intro/:06 vocal/:49bed/:05 vocal close
5. :60 — :55 bed/:05 vocal close

6. :29 — Full vocal
7. :29 — :01 intro/:07 vocal/:16 bed/:05 vocal close
8. :29 — :24 bed/:05 vocal close

9. :60 — instrumental
10. :29 — instrumental

II. "NOBODY PUTS IT ALL TOGETHER"
(Y-6014 — *bright, positive contemporary)*
DEMONSTRATED FOR: SHOPPING MALL

CUT
1. :60 — Customized for demonstration purposes
2. :60 — Full vocal
3. :60 — :00 intro/:32 vocal/:23 bed/:05 vocal close
4. :60 — :00 intro/:06 vocal/:48 bed/:05 vocal close
5. :60 — :55 bed/:05 vocal close

6. :29 — Full vocal
7. :29 — :01 intro/:07 vocal/:16 bed/:05 vocal close
8. :29 — :24 bed/:05 vocal close

9. :60 — instrumental
10. :29 — instrumental

SIDE TWO:

I. "NOBODY PUTS IT ALL TOGETHER"
(Y-6015 — *bright, positive contemporary)*
DEMONSTRATED FOR: SHOPPING MALL

CUT:
1. :60 — Customized for demonstration purposes
2. :60 — Full vocal
3. :60 — :00 intro/:29 vocal/:26 bed/:05 vocal close
4. :60 — :00 intro/:06 vocal/:49 bed/:05 vocal close
5. :60 — :55 bed/:05 vocal close

6. :29 — Full vocal
7. :29 — :04 intro/:03 vocal/:17 bed/:05 vocal close
8. :29 — :24 bed/:05 vocal close

9. :60 — instrumental
10. :29 — instrumental

II. "NOBODY PUTS IT ALL TOGETHER"
(Y-6016 — *MOR contemporary)*
DEMONSTRATED FOR: SHOPPING MALL

CUT:
1. :61 — Customized for demonstration purposes
2. :61 — Full Vocal
3. :61 — :00 intro/:30 vocal/:26 bed/:05 vocal close
4. :61 — :00 intro/:07 vocal/:49 bed/:05 vocal close
5. :61 — :56 bed/:05 vocal close

6. :30 — Full vocal
7. :30 — :05 intro/:04 vocal/:16 bed/:05 vocal close
8. :30 — :25 bed/:05 vocal close

9. :61 — instrumental
10. :30 — instrumental

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LEV
PILSHIK
КОГДА УХОДИТ ЖЕНЩИНА
WHEN A WOMAN LEAVES

WHEN A WOMAN LEAVES
КОГДА УХОДИТ ЖЕНЩИНА

SIDE 1

1. **WHEN A WOMAN LEAVES**
2. **CALL ME**
   E. KANIEL — L. PILSHIK
3. **MEETING**
   V. DOBRININ
4. **BROKEN LOVE**
   L. PILSHIK
5. **OFFENSE**
   L.PILSHIK
6. **YOUR EYES**
   R. BROWN — L. PILSHIK

Produced by: Lev Pilshik
Recorded and Mixed at: Henry's Recording Studio, New York, N.Y.
All Music arranged by: Henry Covner
Photography: Mark Liberman
Album Design: Erik Freyman

SIDE 2

1. **RUSSIAN BIRCH**
   S. ESENIN — L. PILSHIK
2. **WHAT A FOOL I HAVE BEEN**
3. **NIGHTINGALE**
   S. ESENIN — L. PILSHIK
4. **THE CANDLES**
5. **WHEN THE SOLDIER SERVED**
   BLANTER
6. **I LEFT PARENTAL HOME**
   S. ESENIN — L. PILSHIK

High-voltage talent — No bones about it
Lev Pilshik has got it!
Lev was a star singer with the most famous bands and groups in Russia. First of all, its his voice, rich, earthy, masculine to the core. He wrote the music or lyrics for most of the songs performed on this record.
— WE HOPE YOU LIKE IT! —

MUSICIANS

Keyboards: Henry Covner
Bass and Violins: Shalom Kovnator
Drums: Boris Monastirsky
Guitars: Natan Izikson

This album is dedicated to my family whose patience and love have always guided me. To my friends whose support and loyalty I cherish, to my fans who have been there with me from the beginning.

Lev Pilshik

Special thanks to Natan Izikson, Benuard Krypnik, Boris Monastirsky, Haim Fishas, Shalom Kovnator & Henry Covner for their time, understanding & advise to support me in the creation of this recording. Also thanks to Misha Shufutinsky, Willi Tokarev, Misha Gulko and Victor Shulman

557
HIGH FIDELITY

TO GOD BE THE GLORY

The Singing Simpsons

WFB PRODUCTIONS
HIGH FIDELITY
557

Faith Enterprises Presents . . .

THE SINGING SIMPSONS

Melvin and Evelyn Simpson

and children: Joy, age 18; Patricia, age 17;

Melvin, Jr., age 15; Gloria, age 14; Evelyn, age 9.

Music has always been a part of our lives. From our early years music played a very important role in giving our family unity as we often came together to sing. We would love to dedicate this record to our parents who taught us that Christ is real and can be a personal friend as well as Saviour. We in turn have tried to pass this heritage to our children. God has exceeded our desire to sing for Him by giving us a "Ministry of Song." We are not entertainers but we are "God's Messengers" in song. Our prayer is that as this record goes forth that many hearts will be revived, many eyes will be open to behold the beauty of Jesus, and for this we shall ever sing TO GOD BE THE GLORY.

—THE SIMPSON FAMILY

Contents

SIDE ONE — HE AROSE — HIS EYE IS ON THE SPARROW — JESUS LOVER OF MY SOUL
HUSH — BALM IN GILEAD

SIDE TWO — SATISFIED — IT'S REAL — DIDN'T IT RAIN — HE WILL NOT FAIL ME NOW
THE OLD ACCOUNT — THE LORD'S PRAYER

FAITH ENTERPRISES, BOX 390C, BLACKWOOD, NEW JERSEY

Peters International

PLD 1009

STEREO

The Musical World of Hatzinasios

and his orchestra

Includes the Eurovision award-winning song "Music Lesson" (Solfeggio)

FILE UNDER BEAUTIFUL MUSIC

The Musical World of Hatzinasios

and his orchestra

Nicolas Cassimis

Once in a decade a fresh new sound comes to music. Just as Franck Pourcel, Caravelli, James Last, Roberto Delgado and Alfred Hause have filled the nights of past years with their individual styles of romantic music, HATZINASIOS, with his highly original and unique sound will captivate listeners of the '70's.

This amazing Greek composer-conductor-arranger has already made his mark in Europe through his evocative movie soundtracks as well as his prize-winning song *Music Lesson (Solfeggio)*, which won the coveted Eurovision Award.

Let the luxurious sounds of HATZINASIOS into your ears. They will excite, soothe and stimulate.

1977 Phonogram, Athens, Greece

Recorded in Greece—Manufactured in U.S.A.
Peters International, Inc. 619 West 54th St
New York, N.Y. 10019

PRINTED IN U.S.A.

PLD 1009
STEREO
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Cassette PCD 5265

peters international

SIDE 1
I Love, I Love, I Love You
Capture My Heart
You and I
How
What Good is It Now
Music Lesson (Solfeggio)

SIDE 2
Letters of Love
Dedication
Listen, My Friend
You Were That Time (That Time Was You)
Learning to Love
Yesterday's Joys

Stars & Bars

RECORDS

Stars & Bars

John G. Akin: Electric & Acoustic Mandolin Erica Hunter: Bass Robin Ruddy: Banjo & Guitar
Pete Salsbury: Electric & Acoustic Guitar Ace Garin Smith: Drums

Well All Right
Pete: lead vocal
Erica & Robin: harmony

Rock-A-Bye Boogie
Erica: lead vocal
Robin: harmony

Do I Have To Draw A Picture?
John & Erica: lead vocals
Robin: harmony & bass
Erica: acoustic guitar

Blue Light
John: lead vocal
Erica & Robin: harmony

My Baby Thinks He's A Train
Erica: lead vocal & guitar
Robin: harmony
Pete: bass

Keeping My Memory
Robin: lead vocal
John & Erica: harmony

Produced by Ted Macaluso

Recorded at Source Recorders,
Silver Spring, Maryland
Engineers: Rico Petruccelli & Lin Arroyo

Photography: Pete Pedersen, Barney Gault
Allen Photo, Arlington, Virginia.

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MOVCHAN

BLINOVA

Анита Вест
Русско-цыганские песни

SINGS FOLK SONGS OF RUSSIA

MOVCHAN-BLINOVA SINGS

RUSSIAN FOLK SONGS

Accordion: S. KUBANSKY

K-6

SIDE 1

1. *Laptee*
2. *Mi Na Lodochke Katalis*
3. *S Chasu Da Pod Chas*
4. *Troika*
5. *Ya Uechor Moloda*
6. *Chechotka*

SIDE 2

1. *Riazanskye Chastushki*
2. *Pomniu Ya Molodushkoi Bila*
3. *Luchinushka*
4. *U Sadu Uishniovom*
5. *Pod Dugoi Kolokolchik Poyot*
6. *Miatiolki*

KISMET
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50

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FILOMENO ORMEÑO LUCHO DE LA CUBA

6
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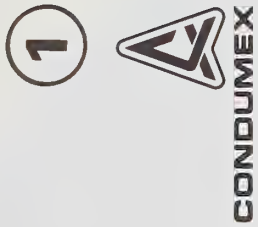
REGALO MUSICAL XVI



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DISCO 1 LADO 1

MITAD MUJER, MITAD GAVIOTA 3:08
-J. Luzia de la Colina- / Musa
RAQUEL OLMEDO

VAS A APRENDER A QUERERME 2:08
-Federico Mendez- / Intersonq
CUCO SANCHEZ

EL DE COCULA 3:07
-Bolmaro Bermúdez- / Earcop.,
FELIPE ARRIAGA

SE TE OLVIDA 2:25
-A...aro Carrillo-, Campel
JAVIER SOLIS

PROMESAS 2:12
-Paquita Macías- Edicem
HNA. HUERTA

DISCO 1 LADO 2

TE QUIERO TODO 3:16
-A. C. Calderón-, Sgae
LOLITA

ABRAZAME 3:15
-J. Iglesias R. Ferro- Notas Mágicas
VIKKI CARR

SOMOS NOVIOS 3:04
-A. Manzanero-, Edim
VIKKI CARR

CUALQUIER COSA ALGUIEN 4:27
-Gian Carlo Bigazzi-Umberto Tozzi- / Pendiente
UMBERTO TOZZI

POR ESA MUJER 2:18
-Paquita Macías- Edicem
MARIA ISABEL

DISCO 4 LADO 1

LOS SONIDOS DEL SILENCIO 3:02
-P. Simon-, Charles
A. ROSITA-ART

SIN TI 3:17
-P. Ham-T. Evans- / Apple Mus. Pub, Inc. (Ascap)
VIKKI CARR

NO TE VAYAS AMOR 3:00
-J. Valenzuela-F. Paulino- / Beechwood
CRYSTAL GAYLE

VUELA ALTO 5:07
-J. Ian-G. Morodes- / Mundo Mus. Mex
JANITAN

ME OLVIDE DE VIVIR 3:28
-Billow-Reveux-J. Iglesias-M. Díaz-M. Korman-M. de la Calva-
P. Arcusa-J. Flores- Anabela
RAY CONNIFF

DISCO 4 LADO 2

LLUVIAS NOCTURNAS 3:22
-J. Jan-, Mundo Mus. Mex.
JANITAN

TOMALO CON CALMA 3:58
-Ch. Mc Coy-, Leo Musical
CRYSTAL GAYLE

LA FERIA DE SCARBOROUGH 3:08
-P. Simon-A. Garfunkel- / Emisa
PERCY FAITH

AYUDAME A SOPORTAR LA NOCHE 2:43
-R. Kristofferson-, Combine Mus. Corp. BMI
VIKKI CARR

DIAS FELICES 2:17
-Frank Lumble- Pendiente
RAY CONNIFF

DISCO 2 LADO 1

A LA QUE VIVE CONTIGO 3:02
-A. Machado- Manza Music
MANOFLLA TORRES

DISCULPAME 3:23
-Alejandro Jaen- / Edimusa
VIKKI CARR

SEGUIR SOÑANDO 4:14
-L. Rumbo-P. Esparo- Mundo Mus. Mex
LOLITA

TE AMO 3:06
-Bigazzi-Tozzi-C. Toro-VC Melodi
UMBERTO TOZZI

A MI PODRAS OLVIDARME PERO . . . 3:05
-Alejandro F. Caribe-, Mundo Mus. Mex
YOSHIO

DISCO 2 LADO 2

QUE ME PERDONE TU SEÑORA 2:29
-Ramiro José- Gemitus Musical
MANOFLLA TORRES

NUESTRO SECRETO 2:20
-Paquita María- Centenario Mus
SONIA LOPEZ

AMEMONOS 3:24
-Julio Venegas- Apol Music
LOLITA

PERDI CON UNA MUJER 3:03
-Pepe Gutiérrez D.-, Pendiente
-LEANDRO REYES

QUE MAL AMADA ESTAS 3:20
-Roberto Cantoral-, Intersong
GUALBERTO CASTRO

DISCO 5 LADO 1

JESUS GLORIA DE LOS HOMBRES 2:56
-Bach-, J. S.
WALTER CARLOS

QUE LOS CORDEROS PASTEN EN PAZ 5:00
-Bach- / Tempi Music
WALTER CARLOS

CONCIERTO DE BRANDENBURGO No. 5 EN RE MAYOR 5:00
-Bach- / Pendiente
WALTER CARLOS

DISCO 5 LADO 2

3 DANZAS DE LA SUITE EL CASCANUECES 5:20
Danza Rusa
Danza del hada de azúcar
Danzaide las pipas
-P. Tchaikovsky- / Pendiente
WALTER CARLOS

CONCIERTO DE BRANDENBURGO No. 2 EN FA MAYOR 5:50
-J. S. Bach- / Pendiente
WALTER CARLOS

EPISODIOS PARA PIANO Y SONIDO ELECTRONICO 5:50
-W. Carlos- / Pendiente
Phillip Ramey, Pianista
WALTER CARLOS

DISCO 3 LADO 1

ALMA LLANERA 2:58
-Pedro Elías Gutiérrez-, S.
LOS CONDADO

ZUMBA QUE ZUMBA 2:13
-Reconquistadio de Fco. Carmio-
[illegible]

LA CHIPOLA 3:44
[illegible]

LA VOZ DEL VIENTO 3:12
[illegible]

CAZADOR 2:52
[illegible]

DISCO 3 LADO 2

MI VIEJO 2:54
Pentedoble Emisa
PIERO

O QUIZAS SIMPLEMENTE LE REGALE UNA ROSA 3:20
[illegible]
LEONARDO FAVIO

SI TU TE VAS 2:24
-Sandro Anderle- Irambula
SANDRO

LLEGANDO LLEGASTE 3:20
[illegible]

ELLA . . . ELLA YA ME OLVIDO 3:45
-Leonardo Favio- Mundo Mus.
LEONARDO FAVIO

DISCO 6 LADO 1

PRIMER MOVIMIENTO Sa. SINFONIA 8:35
-Mahler-
NEW YORK PHILARMONIC
Leonar Bernstein Cond.

THE CUCKOO AND THE NIGHTINGALE 4:44
-Handel-J. Briggs OBG
LONDON PHILARMONIC ORCH
SIR ADRIAN BOULT

FOR UNTO US A CHILD IS BORN 4:33
THE MORMON TABERNACLE CHOIR
RICARD CONDE DIR
LES PHILARMONIC ORCHESTRA
EUGENE ORMANDY COND.

DISCO 6 LADO 2

AVE MARIA 4:41
-Arr. Arthur Harris- / Mundo Mus. Mex.
THE TEMPLE UNIVESITY Y CONCERT CHOIR

SERENATA 4:22
-Arr. Arthur Harris- / Blackwood Mus. Inc. (BMI)
THE PHILADELPHIA ORCHESTRA

PARA ELISA 3:24
-Arr. William Smith-, P. D.
THE PHILADELPHIA ORCHESTRA

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MASTERPLAN

IMAGE MUSIC DISC 14

SIDE 1

COMMERCIAL LENGTH

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MASTERPLAN
IMAGE MUSIC DISC 14
SIDE 2
RANDOM LENGTH
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YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 23:58
MO: 24:30

PROGRAM NUMBER 1

AUGUST, 1974

Series 8

73028

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 23:35
MO: 24:30

PROGRAM NUMBER 2

AUGUST, 1974

Series 8

73028

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 24:00
MO: 24:30

PROGRAM NUMBER 3

AUGUST, 1974

Series 8

73029

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 23:19
MO: 24:30

PROGRAM NUMBER 4

AUGUST, 1974

Series 8

73029

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 23:13
MO: 24:29

PROGRAM NUMBER 1

JANUARY, 1975

Series 13

73427

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 23:45
MO: 24:30

PROGRAM NUMBER 2

JANUARY, 1975

Series 13

73427

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 23:07
MO: 24:30

PROGRAM NUMBER 3

JANUARY, 1975

Series 13

73428

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 23:07
MO: 24:30

PROGRAM NUMBER 4

JANUARY, 1975

Series 13

73428

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 23:20
MO: 24:30

PROGRAM NUMBER 1

NOVEMBER, 1974

Series 11

73266

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 23:00
MO: 24:30

PROGRAM NUMBER 2

NOVEMBER, 1974

Series 11

73266

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 22:55
MO: 24:30

PROGRAM NUMBER 3

NOVEMBER, 1974

Series 11

73267

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 23:23
MO: 24:30

PROGRAM NUMBER 4

NOVEMBER, 1974

Series 11

73267

MASTERFILM
IMAGE MUSIC DISC 13
SIDE 1
COMMERCIAL LENGTH
Communications Inc. Dallas, TX

MASTERFILM
IMAGE MUSIC DISC 13
SIDE 2
RANDOM LENGTH

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 21:14
MO: 24:30

PROGRAM NUMBER 1

OCTOBER, 1974

Series 10

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS
ROBERT W. MORGAN
FOR
TODAY'S ARMY
Stereo
PROGRAM NUMBER 2
OCTOBER, 1974

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 23:00
MO: 24:30

PROGRAM NUMBER 3

OCTOBER, 1974

Series 10

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 22:15
MO: 24:30

PROGRAM NUMBER 4

OCTOBER, 1974

Series 10

73200

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN
FOR TODAY'S ARMY

Compatible
Stereo

VO: 21:56
MO: 24:30

PROGRAM NUMBER 1

AUGUST, 1974

Series 8

73030

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible Stereo

VO: 21:48
MO: 24:30

PROGRAM NUMBER 2

AUGUST, 1974

Series II

1980

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 21:03
MO: 24:30

PROGRAM NUMBER 3

AUGUST, 1974

Series B

73031

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS
ROBERT W. MORGAN
FOR TODAY'S ARMY
Compatible
Stereo
VO: 21:15
MO: 24:30
PROGRAM NUMBER 4
AUGUST, 1974
Series 8

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS
ROBERT W. MORGAN
FOR TODAY'S ARMY
Compatible
Stereo
VO: 23:42
MO: 24:30
PROGRAM NUMBER 1
SEPTEMBER, 1974
Series 9

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 21:48
MO: 24:30

PROGRAM NUMBER 2

SEPTEMBER, 1974

Series 9

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 21:50
MO: 24:30

PROGRAM NUMBER 3

SEPTEMBER, 1974

Series 9

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS
ROBERT W. MORGAN
FOR
TODAY'S ARMY
Compatible
Stereo
VO: 22:25
MO: 24:35
PROGRAM NUMBER 4
SEPTEMBER, 1974
Series 9

MASTERPLAN
IMAGE MUSIC DISC 12
SIDE 1
COMMERCIAL LENGTH

MASTERPLAN
IMAGE MUSIC DISC 12
SIDE 2
RANDOM LENGTH

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 23:24
MO: 24:30

PROGRAM NUMBER 1

MARCH, 1975

Series 15

7360

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 22:36
MO: 24:30

PROGRAM NUMBER 2

MARCH, 1975

Series 15

73606

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS
ROBERT W. MORGAN
FOR TODAY'S ARMY
Compatible
Stereo
VO: 21:37
MO: 24:30
PROGRAM NUMBER 3
MARCH, 1975
Series 15
73607

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 21:50
MO: 24:30

PROGRAM NUMBER 4

MARCH, 1975

Series 15

73607

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS
ROBERT W. MORGAN
FOR TODAY'S ARMY
Compatible
Stereo
VO: 22:28
MO: 24:35
PROGRAM NUMBER 1
NOVEMBER, 1974
Series 11

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 23:45
MO: 24:30

PROGRAM NUMBER 2

NOVEMBER, 1974

Series 11

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 21:01
MO: 24:30

PROGRAM NUMBER 3

NOVEMBER, 1974

Series 11

7327

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 19:41
MO: 24:30

PROGRAM NUMBER 4

NOVEMBER, 1974

Series 11

(AR1

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS
ROBERT W. MORGAN
FOR TODAY'S ARMY
Compatible
Stereo
VO: 22:23
MO: 24:30
PROGRAM NUMBER 1
DECEMBER, 1974
Series 12
73345

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN
FOR TODAY'S ARMY

Compatible
Stereo

V.O. 22:30
MO: 24:30

PROGRAM NUMBER 2

DECEMBER, 1974

Series 12

7334b

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 21:14
MO: 24:30

PROGRAM NUMBER 3

DECEMBER, 1974

Series 12

73346

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 22:47
MO: 24:30

PROGRAM NUMBER 4

DECEMBER, 1974

Series 12

73346

MASTERPLAN

IMAGE MUSIC DISC 1

SIDE 1

COMMERCIAL LENGTH

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MASTERPLAN

IMAGE MUSIC DISC 1

SIDE 2

RANDOM LENGTH — MOOG

℗ 1979 TM Productions, Inc.

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 22:53
MO: 24:30

PROGRAM NUMBER 1

MAY, 1975

Series 17

73765

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 23:15
MO: 24:30

PROGRAM NUMBER 2

MAY, 1975

Series 17

73765

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 21:36
MO: 24:30

PROGRAM NUMBER 3

MAY, 1975

Series 17

73766

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 22:08
MO: 24:30

PROGRAM NUMBER 4

MAY, 1975

Series 17

73766

Sonolux

DE TURISMO POR COLOMBIA

LP 12-646

Lado 1

1. DE TURISMO POR COLOMBIA - Amelio E. Herrero - Ramón Ospina TRIO COLOMBIA. 2—**QUIERO AMANECER** Porro (Raúl Saladem) SARITA LASCARRO. 3—**LA VACA VIEJA** Porro (Clímaco Sarmiento) ORQUESTA SONOLUX 4- **ESPUMAS** Pasillo (Jorge Villamil). GARZON Y COLLAZOS 5- **LA GAITA** - Gaita (Lucho Bermúdez). LUCHO BERMUDEZ Y SU ORQUESTA 6- **AY COSITA LINDA** - Merecumbé (Pacho Galán). ORQUESTA DE LUIS URIBE BUENO **EL REY DEL RIO** - Aguabajo (Rubén Castro Torrijos). LEONOR GONZALEZ MINA

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Sonolux

DE TURISMO POR COLOMBIA

LP 12-646

Lado 2

1—MICAELA - CALLATE CORAZON - MI CAFETAL - LA MUCURA Porro (Luis C. Meyer - Aquiles Lanao - Crescencio Salcedo - Toño Fuentes). TRIO COLOMBIA 2—PORQUE TE FUISTE - Pasillo (Rosita de Rocha). ESTUDIANTINA SONOLUX. 3—AUNQUE LO NIEGUES - Pasillo (José A. Morales). HNOS. MARTINEZ. 4—MOMPOSINA - Porro (José Barros). JAIME LLANO GONZALEZ. 5—CARMENTEA - Pasaje (Miguel Angel Martin) OMAR RAMIREZ. 6—LA GUANEÑA - Aire Típico Nariñense (D. R. de A. ORIOL RANGEL

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MASTERPLAN
MIND TRAPS DISC 22
SIDE ONE
33 1/3 RPM
STEREO
"COMMUNICATION BREAKDOWN"
"THE BIRDS AND THE BEES"
"YOU KNOW WHAT"
"COPY KID"
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MASTERPLAN
MIND TRAPS DISC 22
SIDE TWO
33 1/3 RPM
STEREO
"WILLY FIXIT"
"THE LEGEND OF WILLY FIXIT"
"BIRD FEEDER"
"GONE WITH THE BREEZE"
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MUSIC LIBERATED

SOUND EFFECTS RECORD

Number 310504

Volume 4 — Side A

Monaural

33 1/3 RPM

1. Air Raid Siren :32 — 2. Anti-Aircraft Guns :49 — 3. Automatic Rifle :25 4. Bugle Call (Reveille) :14 — 5. Bugle Call (First Call) :10 — 6. Bugle Call (Taps) :34 — 7. Battle, Medieval 1:35 — 8. Battle, WW I :30 9. Cannon Firing :42 — 10. Demolition 1:00 — 11. Machine Gun 1:00 12. Machine Gun 1:00 — 13. Marching Men :36 — 14. Rifle Shots with Ricochet :26 — 15. Rifle Shots :13 — 16. 5 Single Shots :21 17. 9 Single Shots :34 — 18. Shot Gun (One Shot) Outdoors :02 19. Shot Gun (Two Shots) Outdoors :04 — 20. Shot Gun (One Shot) Indoors :01 — 21. Shot Gun (Two Shots) Indoors :02 — 22. Rifle Shot (One Shot) Outdoors :02 23. Rifle Shot (Two Shots) Outdoors :02 — 24. Rifle Shot (One Shot) Indoors :01 — 25. Rifle Shot (Two Shots) Indoors :03 — 26. Snare Drum and Rifle Volley :22

VC 3464-G

LSW

OLESEN

SOUND EFFECTS RECORD

Number 310504

Volume 4 — Side B

Monaural

33⅓ RPM

1. African Drums :47 — 2. Air Hammer (Pneumatic) 1:15
3. Alarm Bell :33 — 4. Angelus Bell :45 — 5. Chuck Wagon Bell (Country Fire Alarm) :16 — 6. Church Bell Tolling :47
7. Doorbell :10 — 8. Fight Bell (One Ring) :10 — 9. Fight Bell (Attention) :10 — 10. Ice Cream Truck Bell :23
11. Pealing Bells 1:05 — 12. Country School Bell 1:00
13. Computer :55 — 14. Door Chimes — 15. Factory Noises 1:00 — 16. Factory Whistle :26 — 17. Fire Crackers :22 — 18. Fire Crackling :37 — 19. Glass Crashing (Window) :05 — 20. Mantel Clock Stroking (12 Times) :25 — 21. Power Mower (Start, Running, Stop) :36
22. Telegraph :33

VC 3464-H

INSTARTE

TALLER FOLKLORICO PUERTORRIQUEÑO

ESTEREOFONICO
SERIE ISLA CANTADA
VOL. 1

SEGUNDA EDICION
LADO A

A PUERTO RICO — AUSENCIA
J. GAUTIER BENITEZ
MUSICA SOBRE EL TEXTO BRUNILDA GARCIA

LA VUELTA A MIS LOMAS
LOLA RODRIGUEZ DE TIO
ALMA BORICUA CLODOMIRO RODRIGUEZ

EL RUISEÑOR. FRAGMENTO I
PACHIN MARIN

NANA DEL NIÑO AZUL
J. COLLAZO — B. GARCIA

YERBA MORA
J. A. DAVILA

INSTARTE

TALLER FOLKLORICO PUERTORRIQUEÑO

ESTEREOFONICO
SERIE ISLA CANTADA
VOL. 1

SEGUNDA EDICION
LADO B

NUESTRO AIRE - ELENA AYALA

LOS CARRETEROS - RAFAEL HERNANDEZ

BESOS - JUAN B. HUYKE

NANA
CASTANERA, GARCIA, COLLAZO

EL VALLE DE COLLORES
L. LLORENS TORRES
ARREGLO, B. GARCIA

A PUERTO RICO - REGRESO
J. GAUTIER BENITEZ
MUSICA SOBRE EL TEXTO BRUNILDA GARCIA

HECTOR Records

DIVISION OF DANCE RECORDS, INC.

SPECIAL TECHNIQUE SERIES:

Pirouettes

(waltzes, rags, codas, etc.)

HLPS-4220 MO

Arranged and Played by
Harriet Cavaill

Side A
(Advanced)

1. Pique attitude pirouette: waltz
   (medium-slow 3/4)
2. Single & Multiple chaine pirouette:
   bolero - (medium 3/4)
3. Pique coupe pirouette: rag
   (medium-slow 2/4)
4. En dedans & en dehors pirouette:
   waltz - (medium 3/4)

HECTOR Records
DIVISION OF DANCE RECORDS, INC.

SPECIAL TECHNIQUE SERIES:
Pirouettes
(waltzes, rags, codas, etc.)

HLPS-4220 MO
Arranged and Played by
Harriet Cavaill

Side B
(Elementary)

1. Releve en dedans pirouette: mazur
   (medium-slow 3/4)
2. Single chaine pirouette: tango
   (slow 2/4)
3. Releve en dehors pirouette: waltz
   (medium 3/4)
4. Pique & pique pirouette:
   (coda/march - fast 2/4)

Sounds Like The Navy

COMPATIBLE
STEREO

SLN 74-25

Guest: Jackson Browne
M.C.: Sam Riddle

VOICE OUT: 14:10
MUSIC OUT: 14:40

Take It Easy
Benchmark Music
ASCAP

Looking Into You
Open Window
BMI

Doctor My Eyes
Open Window
BMI

For Everyman
Benchmark
ASCAP

U.S. NAVY
PUBLIC SERVICE RADIO

Sounds Like The Navy

COMPATIBLE
STEREO

SLN 74-26

Guest: Jackson Browne
M.C.: Sam Riddle

VOICE OUT: 14:10
MUSIC OUT: 14:40

Under The Falling Sky
Open Window
BMI

Jamaica Say You Will
Open Window
BMI

Song For Adam
Open Window
BMI

Sing My Songs To Me
Companion Music/
Open Window
BMI

U.S. NAVY
PUBLIC SERVICE RADIO

DRYDEN RECORDS

DARK BLUE WORLD OF JAROSLAV JEZEK

1. DARK BLUE WORLD
2. TROJAN HORSE
3. BLOODY MOON
4. PRAGUE BLUES
5. GHOSTS IN THE HOUSE
6. WHITE SISTERS

J. Jezek and the Liberated Theater Orchestra
Vocals by G. Voskovec & J. Werich

3201-A

33⅓ RPM LONG PLAYING

DRYDEN RECORDS
DARK BLUE WORLD OF JAROSLAV JEZEK
1. THREE POLICEMEN
2. DAVID AND GOLIATH
3. METAMORPHOSES
4. UPS AND DOWNS
5. OLD MAN HUNGER
6. AESOP AND THE ANT
J. Jezek and the Liberated Theater Orchestra
Vocals by G. Voskovec & J. Werich
3201-B
33⅓ RPM LONG PLAYING

MIXMAS
UR
POSITION
NORMAL
A
maxe

MIXMAS
UR
POSITION
NORMAL
B
maxell

EXCELSIOR CHORAL ENSEMBLE

FIRST COMMUNION

Side 1
Stereo

37491

1. He Promised (J.C. White) 4:23
2. Thank You Lord (Inez Andrews) 4:33
3. He's So Wonderful (James R. Peterson) 2:23
4. Jesus (Traditional) 2:41
5. Savior More Than Life To Me (P.D.) 4:42

Mfg. by RITE RECORD PRODUCTIONS INC., Cinti., Ohio 45215

EXCELSIOR CHORAL ENSEMBLE

FIRST COMMUNION

Side 2
Stereo

37492

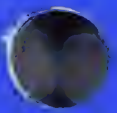
1. Shine (P.D.) 5:27
2. Last Mile Of The Way (P.D.) 4:45
3. He's My Everything (Jesse Frazier) 2:24
4. Let Jesus In (Howard Smith, Jr.) 2:43
5. More Love To Thee (P.D.) 2:20

Mfg. by RITE RECORD PRODUCTIONS INC., Cinti., Ohio 45215

GAMMA

BOB McGILPIN
PARATE

GX 01-1120
Cara A



Licencia:
BUTTERFLY
RECORDS
P-1980

1.-ALGO SEXY / "Sexy thing"
2.- 54
3.-PIERDETE / "Get loose"
4.-GATO EN LAS LLAVES / "Kitten on the keys"

Temas de Bob McGilpin y John Hoke, excepto "54" que es de Bob McGilpin y Linda Marshall

• PROHIBIDA LA REPRODUCCION Y LA RADIODIFUSION DE ESTE DISCO • RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR • FABRICADO POR GAMMA, S.A. •

GAMMA
BOB McGILPIN
PARATE
GX 01-1120
Cara B
Licencia:
BUTTERFLY
RECORDS
P-1980
1.-LISTO PARA PONERME PESADO / "Ready to get heavy"
2.-PARATE Y HAZLO OTRA VEZ
"Get up & do it again"
3.-BAILARIN DE DISCOTHEQUE / "Disco dancer"
4.-DEMASIADO DE ALGO BUENO
"Too much of a good thing"
Temas de Bob McGilpin y John Hoke
• PROHIBIDA LA REPRODUCCION Y LA RADIODIFUSION DE ESTE DISCO •
• RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR • FABRICADO POR GAMMA, S.A. •

33 R.P.M. 11:00 min

T. G. I. F.

DJ. Spiderman Remix 5/5/78

45 rpm

:LAND OF MAKE BELIEVE

CHAMPS BOYS

remixed CHUCK THE JOCK

SUNSHINE SOUND

1650 BROADWAY, NEW YORK, N. Y. 10019

(212) 582-6227

F10002

45 RPM

"MAGIC BIRD OF FIRE"

SUNSHINE SOUND

1650 BROADWAY, NEW YORK, N.Y. 10019

(212) 582-6227

45 RPM

110

"DANCE LITTLE LADY DANCE"

TINA CHARLES

RE-MIX BY CHUCK THE JOCK

SUNSHINE SOUND

1650 BROADWAY, NEW YORK, N.Y. 10019

(212) 582-6227

45 RPM

126

"DISCO MAGIC"

T-CONNECTION

MASTERPLAN

MINDTRAPS DISC 16

SIDE 1

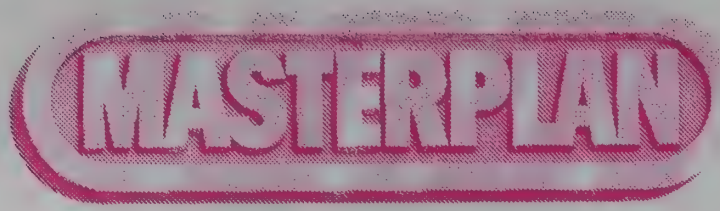
"TRADE IN WIFE"

"YOU CAN'T WIN 'EM ALL"

"WHAT YOU'RE LOOKING FOR"

"BIRTHDAY"

©℗ TM PRODUCTIONS, INC.



MINDTRAPS DISC 16

SIDE 2

"THE ADVENTURES OF SUPPERMAN"

"WE CALL IT HOME"

"A GENERATION OF TOOLS"

"NOT TONIGHT, I HAVE A HEADACHE"

©℗ TM PRODUCTIONS, INC.

MASTERPLAN

MIND TRAPS DISC 5

SIDE 1

"THEY RENT IT ALL"
(TMA 4054)

"LOST FOR AN ANSWER"
(TMA 4055)

"NOAH KNOWS"
(TMA 4056)

"JOHN AND GRACE"
(TMA 4057)

℗ 1978 TM Productions, Inc.

MASTERPLAN

MIND TRAPS DISC 5

SIDE 2

"DID YOU KNOW"
(TMA 4058)

"THE COMPLETE RECORD SHOP"
(TMA 4059)

"TWO NUMBERED TREES"
(TMA 4060)

"CANDY KISSES"
(TMA 4061)

℗ 1978 TM Productions, Inc.

FOURTEENTH ANNUAL MUSIC FESTIVAL
"CAROLS OF MAY"
SACRAMENTO CITY SCHOOLS
MAY 17-18, 1956

Side 1

33⅓ rpm
Long Playing

1. **MAY DAY CAROL** . . . . . (arr. Taylor-Mefford)
   Director: **Floy Young Potter - Combined Groups**
2. **PROCESSIONAL MARCH** . . . . . (Marcelli)
   Director: **Tom Douglas - Junior High School Orchestra**
3. **CHERUBIC HYMN** . . . . . (Bortniansky)
   Director: **Clive Mefford - Junior High School Choirs**
4. **WALK TOGETHER CHILDREN** . . . . . (arr. Smith)
   Director: **Floy Young Potter**
   Junior High School Choirs
5. **SELECTIONS FROM DEEP RIVER SUITE**
   (arr. Erickson)
   Director: **Paul Goodwin - Junior High School Bands**
6. **CRANBERRY CORNERS, U.S.A.**
   (Richardson-Klein)
   Director: **Floy Young Potter**
   Combined Groups

FOURTEENTH ANNUAL MUSIC FESTIVAL
"CAROLS OF MAY"
SACRAMENTO CITY SCHOOLS
MAY 17-18, 1956

1. **MARCH, SUITE IN E FLAT** . . . . . (Holst)
Director: **Aubrey Penman - Senior High School & Junior College Bands**

Side 2

33⅓ rpm
Long Playing

2. **LET NOT YOUR SONG END** . . . . . (Cain)
Director: **Lenora Gebbett - Senior High School and Junior College A Cappella Choirs**

3. **LET US BREAK BREAD TOGETHER** . . . . . (arr. Montague)
Director: **Marie Stebbins - Senior High School and Junior College A Cappella Choirs**

4. **HOSANNA! BLESSED IS HE** . . . . . (Marryott)
Director: **Stewart Tulley - Senior High School and Junior College Choirs and Choruses**

5. **AMERICAN SALUTE** . . . . . (Gould)
Director: **Norman Lamb - Senior High School and Junior College Orchestra**

6. **PSALM 150** . . . . . (Lewandowski-arr. Harpham)
Director: **George Barr - Combined Groups**

THIRTEENTH ANNUAL MUSIC FESTIVAL SACRAMENTO CITY SCHOOLS

MAY 12-13, 1955

Side 1
(EB-1178)

33⅓ rpm
Long Playing

1. SNOW WHITE FANTASY (Churchill-Herfurth)
Director: LeRoy Deeg - Junior High School Orchestras
2. HYMN OF PRAISE (Beethoven-Gillespie)
Director: James Gillespie
3. OH WHEN I GET TO HEAVEN (arr. Mells) Director: Flcy Young Potter - Junior High School Choirs and Choruses
4. REVERIE (Debussy-Beeler) Director: Orval Harpham
5. IN A CLOCK STORE (Vitto-Orth) Director: Thomas Johnson
Junior High School Bands
6. EL RELICARIO (Padilla-Isaac) Director: William Peron
Senior High School and Junior College Orchestras
7. CHERUBIC HYMN (Gretchaninoff) Dir.: Lenora Gebbett
8. THE NEW ASHMOLEAN MARCHING SOCIETY AND STUDENTS CONSERVATORY BAND
(Loesser-Simeone)
Director: Stewart Tulley Senior High School & Junior College Choirs

THIRTEENTH ANNUAL
MUSIC FESTIVAL
SACRAMENTO CITY SCHOOLS

MAY 12-13, 1955

Side 2
(EB-1179)

33⅓ rpm
Long Playing

1. THE MARCHES OF PEACE (Mueller)
Director: Floy Young Potter - Combined Groups
2. MARCH OF THE MEISTERSINGERS (Wagner-Herfurth)
Director: Ken Harvey - Junior High School Orchestras
3. HE'S GONE AWAY (Southern Mountain Song, arr. Clokey)
Soloist: LaRue Smuin - Director: Marie Stebbins
Senior High School and Junior College Choirs
4. RIVER JORDAN (Whitney) Director: Milton Stocking
Senior High School and Junior College Bands
5. I BELIEVE (Drake-Graham-Shirl-Stillman, arr. Ades)
Dir.: Floy Young Potter - Junior High School Choirs & Choruses
6. THE BUGLER'S HOLIDAY (Anderson) Trumpet Trio: Larry Cook, Lloyd Gabbert, Leon Solorio - Director: Leland Long
Senior High School and Junior College Orchestras
7. I AM AN AMERICAN (Evans-Michaelis-Dragon) Soloist: Evelyn Stroble - Narrator: John Grover Director: George Barr - Combined Groups

PEDRO INFANTE
(P) 1977 FABRICA DE DISCOS PEERLESS, S. A.
peerless
AP-106/1 A
1-PENJAMO (Rubén Méndez) 2-CUANDO SALE LA LUNA (José Alfredo Jiménez) 3-MI PREFERIDA (Pedro Galindo) 4-SOBRE LAS OLAS (Juventino Rosas) 5-CAMINO A GUANAJUATO (José Alfredo Jiménez) 6-NOCTURNAL (José Sabre Marroquín)
HECHO EN MEXICO. FABRICA DE DISCOS PEERLESS S.A. MARCA REGISTRADA. MADE IN MEXICO
EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO.

PEDRO INFANTE

(P) 1977 FABRICA DE DISCOS PEERLESS, S. A.

peerless

AP-106/1 B

1-LAS MAÑANITAS (D. P.) 2-EL MUNDO (Fabregat-Molina) 3-DIOS NUNCA MUERE (Alcalá-Garrido) 4-TRES DIAS (Tomás Mendez Sosa) *5-LAS GOLONDRINAS (Nicolás Juárez) 6-QUE ME TOQUEN LAS GOLONDRINAS (Tomás Méndez Sosa)

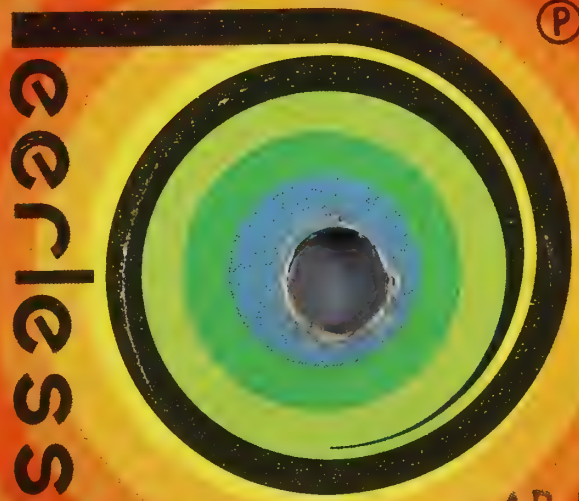
*Actuación Especial de Angel Infante

HECHO EN MEXICO, FABRICA DE DISCOS PEERLESS S.A. MARCA REGISTRADA MADE IN MEXICO

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO

PEDRO INFANTE

(P) 1977 FABRICA DE DISCOS PEERLESS, S. A.



AP-106/2 A

1-EL PLEBEYO (Felipe Pinglo) 2-TRES CONSEJOS (Fuentes-Cervantes 3-CUANDO EL DESTINO (José Alfredo Jiménez) 4-EL PIOJO Y LA PULGA (Felipe "Charro" Gil) 5-TU RECUERDO Y YO (José Alfredo Jiménez) 6-LA QUE SE FUE (José Alfredo Jiménez)

HECHO EN MEXICO. FABRICA DE DISCOS PEERLESS S.A. MARCA REGISTRADA MADE IN MEXICO

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PEDRO INFANTE

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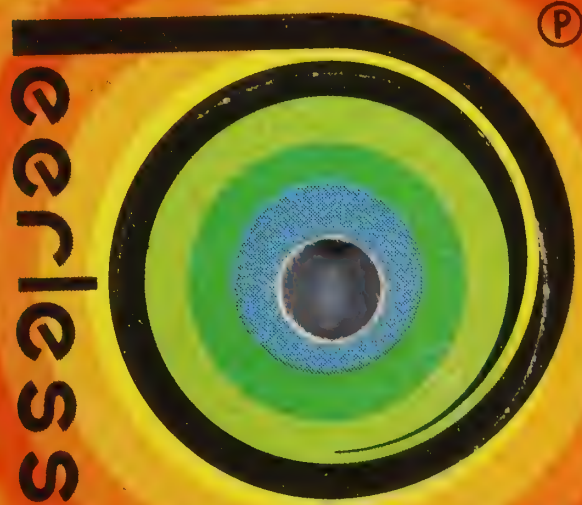

AP-106/2 B

1-MALDITA SEA MI SUERTE (Esperón-Urdimalas) 2-HISTORIA DE UN AMOR (Carlos Almarán) 3-NI POR FAVOR (Fuentes-Cervantes) 4-TU Y LAS NUBES (José Alfredo Jiménez) 5-TE QUIERO ASI (Prado-Sancristóbal) 6-GORRIONCILLO PECHO AMARILLO (Tomás Méndez Sosa)

HECHO EN MEXICO. FABRICA DE DISCOS PEERLESS S.A. MARCA REGISTRADA. MADE IN MEXICO.

PUBLICA CON FINES DE LUCRO

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PEDRO INFANTE

(P) 1977 FABRICA DE DISCOS PEERLESS, S, A.

AP-106/3 A

1-AMORCITO CORAZON (Esperón-Urdimalas) 2-FLOR SIN RETOÑO (Gassón) 3-NUBE GRIS (Eduardo Márquez Talledo) 4-ELLA (José Alfredo Jiménez) 5-ROSALIA (Letra: Catalina D'Erzell) 6-CIEN AÑOS (Fuentes-Cervantes)

HECHO EN MEXICO. FABRICA DE DISCOS PEERLESS S.A. MARCA REGISTRADA MADE IN MEXICO

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PEDRO INFANTE

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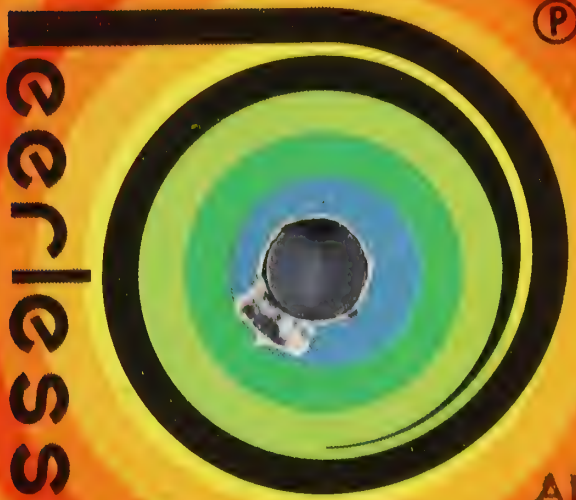

AP-106/3 B

1-VIVA MI DESGRACIA (Francisco Cárdenas) 2-NANA PANCHA (Pichirilo-Rosendo Ruíz) 3-YO (José Alfredo Jiménez) 4-LA CALANDRIA (Manuel Hernández) 5-UN MUNDO RARO (José Alfredo Jiménez) 6-LUNA DE OCTUBRE (José Antonio Michel)

HECHO EN MEXICO. FABRICA DE DISCOS PEERLESS S.A. MARCA REGISTRADA MADE IN MEXICO

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Made in Switzerland

MUSICA HELVETICA

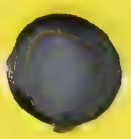
+SBC

European & Overseas Services
- Transcriptions -

Swiss Folk Music VII
Summertime in Switzerland

Programme No. 23 (Music Selections)

+ML+ STEREO 33⅓



MH 23 - MS
3054

1. Kuhreihen von der Frutt (Trad.) 2:10
2. Alpaufzug 1:04 – 3. La Poya (Trad.) 3:24
4. Alter Polka (Trad.) 2:18
5. Wie baas isch mir da obe (Schmalz / Krenger) 2:12
6. Bödeler (Schottisch) (Trad.) 1:25
7. Der Schafhirt (J.Hummel) 3:06
8. Ich bin ein Schweizerknabe (J.Greith / J.M. Baumgartner) 2:32
9. Sur les rives du Doubs (A.Nicolet) 2:36

Non - commercial recording - Not for sale

℗ SBC

Made in Switzerland

MUSICA HELVETICA

+SBC

European & Overseas Services
- Transcriptions -

Great Names in Swiss Folk Music III
Luzi Bergamin

Programme No. 24 (Music Selections)

+ML+ STEREO 33⅓

MH 24 - MS
3055

1.	Alter Marsch (Trad.)	3:14
2.	Miar trinkend nu no Grosse	1:52
3.	Tanz im Cinuskel (Trad.)	3:10
4.	Im alta Schyn	3:28
5.	Il leger viandant	2:15
6.	Gebirgsgrenzregiment 60	2:20
7.	Schottisch vegl	1:56
8.	Dur's Domleschg	2:45

All compositions and arrangements
by Luzi Bergamin

Non - commercial recording - Not for sale

℗ SBC

Made in Switzerland

MUSICA HELVETICA

SBC

European & Overseas Services
- Transcriptions -

ML | MONO 33⅓

MH 23
3056

© P SBC

Swiss Folk Music VII
Summertime in Switzerland

Programme No. 23

(Complete broadcast)

25:20

Non-commercial recording - Not for sale

Made in Switzerland

MUSICA HELVETICA

+SBC

European & Overseas Services
- Transcriptions -

+ML+ MONO 33⅓

MH 24
3057

Great Names in Swiss Folk Music III
Luzi Bergamin

Programme No.24

(Complete broadcast)

25:15

Non-commercial recording - Not for sale

© P SBC

Musical Heritage Society®

STEREO

BENNY CARTER/PHIL WOODS

MHS 912690H
SIDE 1

(31:10)
33 1/3 RPM

MY MAN BENNY/MY MAN PHIL

1. Reet's Neet (Woods)
2. Just a Mood (version two) (Carter)
3. Sultry Serenade (Glenn)
4. We Were in Love (Carter)
5. My Man Benny (Woods)

BENNY CARTER, Alto sax, trumpet (on "We Were In Love")
PHIL WOODS, Alto sax, clarinet (on "We Were In Love")
CHRIS NEVILLE, Piano, GEORGE MRAZ, Bass
KENNY WASHINGTON, Drums

℗ Amreco, Inc., 1990
© Musical Heritage Society, Inc., 1990

A DIGITAL RECORDING

Musical Heritage Society

STEREO

BENNY CARTER/PHIL WOODS

MHS 912690H
SIDE 2

(29:26)
33 1/3 RPM

MY MAN BENNY/MY MAN PHIL

1. My Man Phil (Carter)
2. Just a Mood (version one) (Carter)
3. M.A. Blues (Carter)
4. People Time (Carter)
5. I'm Just Wild About Harry (Blake/Sissle)

BENNY CARTER, Alto sax, trumpet (on "People Time")
vocal (on "My Man Phil")
PHIL WOODS, Alto sax
CHRIS NEVILLE, Piano; GEORGE MRAZ, Bass
KENNY WASHINGTON, Drums

℗ Amreco, Inc., 1990
© Musical Heritage Society, Inc., 1990

A DIGITAL RECORDING

MASTERPLAN

MIND TRAPS DISC 4

SIDE 1

"BRAKES FAILED"

"NEXT TO MY MANIFOLD"

"MULTIPLE-CHOICE"

"ONE OWNER, LOW MILES"

℗ 1978 TM Productions, Inc.

MASTERPLAN

MIND TRAPS DISC 4

SIDE 2

"IT'S ALL HERE"

"TIRELESS INTERVIEWER"

"THIS IS YOUR CAR RADIO"

"FLASHIN' BLUES"

℗ 1978 TM Productions, Inc.

GATEWAY
RECORDINGS, INC.
1031-GLP-
1250-A
33⅓ RPM
Side 1
GLP-1250
LIRA PRESENTS
1. JABLANE
2. MISIRLOU
3. DRUGARICE
4. MIGO ZATVORILE
5. LIRA POLKA
GATEWAY RECORDINGS, INC. PITTSBURGH, PENNA.

GATEWAY
RECORDINGS, INC.
1031-GLP-
1250-B
33⅓ RPM
Side 2
GLP-1250
LIRA PRESENTS
1. U DALJINI
2. AL SU LEPE
3. DA LI POZNAS NASE MORE
4. MEDLEY OF SONGS AND DANCES
5. MASKARE
GATEWAY RECORDINGS, INC. PITTSBURGH, PENNA.

CARIÑO RECORDS

Lado A Estereo

DBL 1-5074 (DBL 1-5074A)

Estela

Estela Núñez

1 Por Primera Vez (Fuentes-Roth)
2 Quiero Vivir (Manuel Aleiandro)
3 Fatalidad ("Fatalita") (Pardotti-Pintucci-Okamura)

4 Me Gusta Como Eres ("I Love How You Love Me") (B. Mann-L. Kolber-Omero)
5 La Muñeca (La Bambola) (F. Migliacci-Zambrini-Cini-Okamura)

Estela Núñez 1, 5 con Magallanes y Orq; 2 con Manuel Alejandro y Orq.; 3, 4 con Chucho Ferrer y Orq.

Grabado en México

dynaflex

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RCA RECORDS

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CARIÑO RECORDS

Lado B Estereo

DBL1-5074 (DBL1-5074B)

Estela

Estela Núñez

1 Ave María (Manuel Alejandro)

2 No Vale La Pena (Manuel Alejandro)

3 Felicidad (A. Manzanero)

4 Adivina Adivinanza (Manuel Alejandro)

5 Ya Me Voy (Manuel Alejandro)

Estela Núñez 1, 2, 4, 5 con Manuel Alejandro y Orq.; 3 con Magallanes y Orq.

Grabado en México

dynaflex

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RCA RECORDS

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FTA

Lado 1 Stereo

FLPS 151 (Lic. Prodemsa)

Los Palmeras Criollos, Vol. II

Los Palmeras

1 Historia de mi vida—El rosario de mi madre M. Cavagnaro **2 Hilda Prenda mía** A Haro **3 Ajena – No me quieres ver** J Mosto **4 Ocarinas** M. Covarrubias **Espérame** N Wetzell **5 Que bonitos ojos-A la huacachina** D A.R. **6 El último beso** R. Diaz Vásquez **Olvídate de mi amor** A. Renner

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FTA

Lado 2 Stereo

FLPS 151 (Lic. Prodemsa)

Los Palmeras Criollos, Vol. II

Los Palmeras

1 Yo tengo una pena A. Polo Campos **Crueldad** J. Di Roma-A. Núñez **2 Jamás impedirás—Cada día** J. Escajadillo **3 De puerta en puerta Nido vacío** A. Polo Campos **4 Perdón por adorarte** F. Figueroa **Si me quedo que me das** V. Tafur G. Dean **5 Sonrisas** P. Espinel **Tacna** O. Zilbert **6 El plebeyo-El huerto de mi amada** F. Pinglo Alva

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JOSE MARIA NAPOLEON
TU Y NADIE MAS

RF-9079

LP

33 1/3 R.P.M.

stereo

LADO A

1. LEÑA VERDE 2. MIENTRAS LLUEVE 3. ELLA SE LLAMABA
4. ESPERO 5. LAS FLORES DEL JARRON

Autor: Jose Maria Napoleon

Coros: HILDA LOFTUS, PATRICIA ALZAGA,
TERESA GONZALEZ, MARTHA VENTURA,
MARCO POLO GARIBAY, HECTOR ZAMORANO

1. Arr. y Dir. Chucho Ferrer
2-5. Arr. y Dir. Jonathan Zarzoza
3-4. Arr. y Dir. Mario Patron

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JOSE MARIA NAPOLEON
TU Y NADIE MAS

RAFF

RF-9079

LP

33⅓ R.P.M.

stereo

LADO B

1. MIA NADAMAS 2. VUELVE A MI 3. A USTED
4. PARA VIVIR 5. COMO OLVIDAR

Autor: Jose Maria Napoleon

Coros: HILDA LOFTUS, PATRICIA ALZAGA,
TERESA GONZALEZ, MARTHA VENTURA,
MARCO POLO GARIBAY, HECTOR ZAMORANO
1-4-5. Arr. y Dir. Chucho Ferrer
2-3. Arr. y Dir. Jonathan Zarzoza

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"COLOR NOCHE"
Carmita Jimenez
3-6- Arr. Moncho Usera
1-2-4-5-Arr. Pedrito Rivera
A
DG-1208
33 1/3 RPM
COMPATIBLE
STEREO
1- Al Ver Que Te Me Vas.
(D.R.)
2- Cuando Vuelva Amanecer.
(Julio Iglesias)
3- Color Noche.
(José Escajadillo)
4- El Plebeyo.
(Felipe Pirgin)
5- La Casa Vacia.
(Arturo Diaz Rivero)
6- Requiem A Un Amor
(Moncho Usera)
BORINQUEN
PRODUCIDO POR DARIO GONZALEZ - RESERVADO

"COLOR NOCHE"
Carmita Jimenez
1-2-3-4- Arr. Moncho Usera
5- Arr. Pedrito Rivera
B
DG-1208
33 1/3 RPM
COMPATIBLE
STEREO
1- Si Yo Fuese Esa.
(Luis A. Ortega)
2- Que Se Enteren.
(Emilio Guedes)
3- Quiero Ser Tu Dueña.
(Mario Jarigo)
4- Mira Mi Amor.
(Elio Roca)
5- En Recompensa.
(D.R.)
BORINQUEN
PRODUCIDO POR DARIO GONZALEZ - RESERVADO TODOS LOS DERECHOS

DISTRIBUIDO EN EL PERU POR DISCOS HISPANOS DEL PERU S.A

12 GRANDES CANCIONES DE AMOR

JOSE AUGUSTO

33 1/3 R.P.M.
ESTEREO

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O EJECUCION PUBLICA.
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Y DEL PRODUCTOR DE FONOGRAMAS.

BE.02.0136 A

1.-MUJER - 4'46
2.-DE QUE VALE TENER TODO EN LA VIDA - 3'39
3.-YO NECESITO TU AMOR - 3'30
4.-MELANCOLIA - 3'47
5.-FASCINACION - 3'17
6.-EL MEJOR DE MIS AMIGOS - 3'07

ES UNA PRODUCCION EMI-ODEON BRASIL S.A.
RECOPILACION (p) 1987 ESPECIALMENTE ELABORADA POR DISCOS HISPANOS DEL PERU S.A.

TIEMPO TOTAL: 22'06

HECHO EN EL PERU

EMI

MARCA REGISTRADA

DISTRIBUIDO EN EL PERU POR DISCOS HISPANOS DEL PERU S.A.

12 GRANDES CANCIONES DE AMOR

JOSE AUGUSTO

33 1/3 R.P.M.
ESTEREO

PROHIBIDA LA REPRODUCCION,
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EJEMPLAR Y SU RADIODIFUSION
O EJECUCION PUBLICA.
RESERVADOS TODOS LOS DERECHOS
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Y DEL PRODUCTOR DE FONOGRAMAS.

BE.02.0136 B

1.-EL RELOJ/HISTORIA DE UN AMOR/PERFIDIA/
MARIA HELENA - 5'05
2.-TODOS ME LO DECIAN - 2'48
3.-CANDILEJAS - 3'35
4.-CONSEJO DE AMIGO - 3'08
5.-LA VERDAD SIEMPRE APARECE - 3'31
6.-EL FINAL DE NUESTRA HISTORIA-3'58

ES UNA PRODUCCION EMI-ODEON BRASIL S.A.
RECOPILACION (p) 1987 ESPECIALMENTE ELA-
BORADA POR DISCOS HISPANOS DEL PERU S.A.

TIEMPO:TOTAL: 22'05

HECHO EN EL PERU

EMI

MARCA REGISTRADA

MINDTRAPS DISC 2

SIDE 1

"HOW MUCH DO YOU WEIGH NOW?"

"THE PIZZA WAR"

"I THOUGHT IT WAS SAM"

"I KNEW YOU'D LIKE THE FOOD HERE"

℗ 1978 TM Productions, Inc.

MASTERPLAN

MINDTRAPS DISC 2

SIDE 2

"WHAT A BULLFROG DOES TO A BUG"

"UNLESS YOU WANT"

"INK BLOTS"

"A TASTE OF SLOWER DAYS"

℗ 1978 TM Productions, Inc.

CMS
14 WARREN ST., N.Y.C.
CMS 116
SIDE 1
(116-A)
Band 1: RESIGNATION SPEECH OF PRESIDENT NIXON THURSDAY, AUGUST 8, 1974
Band 2: SWEARING IN AND REMARKS OF PRESIDENT FORD FRIDAY, AUGUST 9, 1974
WARNING: Forbidden to copy, reproduce or broadcast this recording or any portion without prior permission of CMS.
33⅓ RPM
Play on any mono/stereo phono

CMS
14 WARREN ST., N.Y.C.
RD
973.92
Mon
CMS 116
SIDE 2
(116-B)
PRESIDENT FORD'S SPEECH
TO JOINT SESSION OF
CONGRESS AND THE NATION
MONDAY, AUGUST 12, 1974
WARNING: Forbidden to copy, reproduce or broadcast this recording
or any portion without prior permission of CMS.
33⅓ RPM
Play on any mono/stereo phono

A TIME TO SING

MILLBURNAIRES '63

DH 63
LONG PLAYING

SIDE 1
MICROGROOVE

*1. SHENANDOAH (2:17)
2. 500 MILES (2:58)
3. OUR HANDS WERE STRONG (2:17)
(Lorre Wyatt)
4. DONA DONA (2:55)
5. JOAN, JOAN (2:42)
6. WHEN SHE CRIES (4:18)
(Lorre Wyatt)

*Arr. Millburnaires; all others
Arr. Lorre Wyatt

(DH-63 A)

33⅓ RPM

A TIME TO SING

MILLBURNAIRES '63

DH 63
LONG PLAYING

SIDE 2
MICROGROOVE

1. BLOWING IN THE WIND (3:03)
   (Lorre Wyatt)
2. WHAT HAVE THEY DONE TO THE RAIN? (2:36)
3. THE VIRGIN MARY HAD A BABY BOY (2:25)
*4. PLAISIR D'AMOUR (2:58)
*5. TAKE HER OUT OF PITY (2:30)
*6. PASSIN' THROUGH (3:12)

*Arr. Millburnaires; all others
Arr. Lorre Wyatt

(DH-63 B)

33⅓ RPM

CRUISIN' 1957™

increase records

Featuring:
Joe Niagara, WIBG, Philadelphia

SIDE ONE **INCR 2002A**

1. SO RARE — JIMMY DORSEY
JERRY HERST/JACK SHARPE ROBBINS MUSIC (ASCAP)
2. SEARCHIN' — THE COASTERS
LEIBER/STOLLER QUINTET/BEINSTOCK/INTERSONG (ASCAP)
3. SCHOOL DAYS — CHUCK BERRY
(C. BERRY) ARC MUSIC (BMI)
4. PARTY DOLL — BUDDY KNOX
(BOWEN, KNOX) PATRICIA MUSIC (BMI)
5. GOODNIGHT SWEETHEART — SPANIELS
(HUDSON, CARTER)
CONRAD MUSIC & ARC MUSIC (BMI)

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CRUISIN' 1957™

increase records

Featuring:
Joe Niagara, WIBG, Philadelphia

SIDE TWO **INCR 2002B**

1. LITTLE DARLIN' — THE DIAMONDS
(M. WILLIAMS) EXCELLOREC MUSIC (BMI)
2. BONY MORONIE — LARRY WILLIAMS
(L. WILLIAMS) VENICE MUSIC (BMI)
3. TO THE AISLE — THE FIVE SATINS
(SMITH, WEINER) WEMAR MUSIC (BMI)
4. HONEYCOMB — JIMMIE RODGERS
(B. MERRILL) JOY MUSIC (ASCAP)
5. RAUNCHY — BILL JUSTICE
(Justice, Maker) Hi-Lo Music (BMI)

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MASTERPLAN

MINDTRAPS DISC 1

SIDE 1

PRODUCTION BUILDERS

℗ 1978 TM Productions, Inc.

MASTERPLAN

MINDTRAPS DISC 1

SIDE 2

PRODUCTION BUILDERS

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EXITOS VOL. I
ARTISTAS VARIOS

DISCOS LATIN INTERNATIONAL

ESTEREO
LADO A
DLIS 2051
33-1/3 RPM
℗ © 1980 D.L.I.

CHIQUITITA (Paulinho Camargo)
DORIS CABALLERO
AMOR Y LAGRIMAS (Maria T. Flores)
LOS PIRAÑAS
LA WHITTIER (Ivan Mendieta)
GRUPO PETROLEO
DE CORAZON (Manuel S. Acuna)
LOS ZORROS
POR QUE TE FUI STE (Ivan Mendieta)
LOS DIABLOS

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EXITOS VOL. I
ARTISTAS VARIOS

ESTEREO
LADO B
DLIS 2051
33-1/3 RPM
℗ © 1980 D.L.I.

EL PORRO DE JAIME (Jaime Treviso/Chalo Campos)
CHALO CAMPOS
MIL MARES DE VINO (Chucho Rincon)
LA TROPA CHICANA
VOY A PERDER LA CABEZA POR TU AMOR (M. Alejandro/A. Magdalena)
PEDRO REY
MAQUINA 501 (Charro Avitia)
LOS HERMANOS ORTIZ
LA GACHA (Ivan Mendieta)
GRUPO PETROLEO

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WFB
PRODUCTIONS
DOYLESTOWN, PA. 18901

"Thine Is The Glory"

ORATORIO CHOIR
Vine Memorial Baptist Church
Philadelphia, Pennsylvania

CHARLES ROBERT JONES, Conductor
Thomas A. Thornley, Organist
Jude Mollenhauer, Harpist
David Gibson, Tympanist

Side One Stereo 952-1

1. Opening Narration - Herbert M. Lemmon
   "Thine Is The Glory"
2. O MY FATHER - Gates
3. WHAT A FRIEND - arr. C. R. Jones
4. COME, COME YE SAINTS - Cornwell
5. I WILL GIVE THANKS UNTO THEE
   Rossini
   Sheila D. Jenkins, soloist

"Thine Is The Glory"

ORATORIO CHOIR
Vine Memorial Baptist Church
Philadelphia, Pennsylvania

CHARLES ROBERT JONES, Conductor
Thomas A. Thornley, Organist
Jude Mollenhauer, Harpist
David Gibson, Tympanist

Side Two Stereo 952-2

WFB
PRODUCTIONS
DOYLESTOWN, PA. 18901

1. HOLY REDEEMER - Bach-Gounod
   Ann R. Hines, soloist
2. BEATITUDES - Evans
   Walter L. Hines, soloist
3. HO, EVERY ONE THAT THIRSTETH
   Macfarlane
   Gregory H. Hopkins, soloist
4. WALK TOGETHER CHILDREN

THE KESTREL LINNET CHORAL GROUP

"WHAT A FRIEND"

Recorded live on May 18, 1979 at the
Mt. Zion Baptist Church in Germantown, Penn.

SIDE 1
MRR-565

STEREO
33 1/3 RPM

1. What A Friend We Have In Jesus (3:40)
2. Sweet Hour Of Prayer (5:50)
3. Blessed Are Thou, O Lord (6:12
4. Psalm 100 (4:08)
5. Because He Lives (5:28)

Magnetic

RECORDED AND
REMASTERED CORP., PHILA., PA. 19103

THE KESTREL LINNET CHORAL GROUP

"WHAT A FRIEND"

Recorded live on May 18, 1979 at the
Mt. Zion Baptist Church in Germantown, Penn.

SIDE 2
MRR-565

STEREO
33 1/3 RPM

1. Jesus Is All The World To Me (4:49)
2. How Great Thou Art (6:01)
3. Blessed Assurance (4:12)
4. O Freedom (6:10)
5. Jacob's Ladder (4:28)

Marantz

RECORDER AND
REPRODUCER CORP., PHILA., PA. 19102

OLD AND NEW FAVORITES
THE JUDSON PIN TONES
LP - 8 RPM
STEREO
33⅓ RPM

Circle
OLD AND NEW FAVORITES
THE JUDDS FETTCHS

ON THE SPOT
RECORDING CO.
SIDE 1
CHS-SC-55a
CARL SCHURZ HIGH SCHOOL CHORUSES
in performance of the MESSIAH
December 17, 1955
ARTHUR CLARK, Conducting
AND THE GLORY OF THE LORD
OH THOU THAT TELLEST
FOR UNTO US A CHILD IS BORN
GLORY TO GOD IN THE HIGHEST
LIFT UP YOUR HEADS
1154 NORTH SAWYER AVENUE CHICAGO, ILL.

ON THE SPOT
ALS-MMM
CHS SC-55b
CARL SCHURZ HIGH SCHOOL CHORUSES
in performance of the MESSIAH
December 17, 1955
ARTHUR CLARK, Conducting
SURELY, HE HATH BORNE OUR GRIEF
BUT THANKS BE TO GOD
SINCE BY MAN CAME DEATH
WORTHY IS THE LAMB
HALLELUJAH

Claremont
RECORDS
CR-1206-A
(M-34)
GITANJALI (Song Offerings)
(Poems by Rabindranath Tagore)
Music by John Alden Carpenter - (1913)
1. "When I Bring To You Coloured Toys"
2. "On The Day When Death Will Knock At Thy Door"
3. "The Sleep That Flits On Baby's Eyes"
4. "I Am Like A Remnant Of A Cloud Of Autumn"
5. "On The Seashore Of Endless Worlds"
6. "Light, My Light"
ALICE MOCK, soprano
SHIRLEY BOYES, pianist
33⅓ RPM Microgroove
RECORDED BY

Claremont
RECORDS
CR-1206-B
(M-35)
WATER-COLORS (Four Chinese Tone Poems)
Music by John Alden Carpenter - (1916)
1. "On A Screen"
2. "The Odalisque"
3. "Highwaymen"
4. "To A Young Gentleman"
5. "LOOKING-GLASS RIVER"
(Robert Louis Stevenson)
6 "THE GREEN RIVER"
(Lord Alfred Douglas)
ALICE MOCK, soprano
SHIRLEY BOYES, pianist
33⅓ RPM Microgroove
224 YALE
CLAREMONT - CAL.

the TM System SM
ST-4
SIDE ONE
"NOBODY PUTS IT ALL TOGETHER"
(Y-6013)
(Y-6014)
© ℗ TM Productions, Inc. Dallas, TX

the TM system SM
ST-4
SIDE TWO
"NOBODY PUTS IT ALL TOGETHER"
(Y-6015)
(Y-6016)
© ℗ TM Productions, Inc. Dallas, TX

LEV
PILSHIK

SIDE 1
Time: 20:46

33⅓ RPM
Stereo 2601

WHEN A WOMAN LEAVES

1. WHEN A WOMAN LEAVES
2. CALL ME
   E. KANIEL-L. PILSHIK
3. MEETING
   V. DOBRININ
4. BROKEN LOVE
   L. PILSHIK
5. OFFENSE
   L. PILSHIK
6. YOUR EYES
   R. BROWN-L. PILSHIK

Produced by Lev Pilshik

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LEV
PILSHIK

SIDE 2
Time: 20:20

33⅓ RPM
Stereo 2601

WHEN A WOMAN LEAVES

1. RUSSIAN BIRCH
   S. ESENIN-L. PILSHIK
2. WHAT A FOOL I HAVE BEEN
3. NIGHTINGALE
   S. ESENIN-L. PILSHIK
4. THE CANDLES
5. WHEN THE SOLDIER SERVED
   BLANTER
6. I LEFT PARENTAL HOME
   S. ESENIN-L. PILSHIK

Produced by Lev Pilshik

℗ 1984 HENRY'S RECORDING STUDIO NEW YORK, N.Y.

WFB
wfb
TO GOD BE THE GLORY
The Singing Simpsons
RIAA
EQUAL-
IZATION
557-1
SIDE
1
1. HE AROSE
2. HIS EYE IS ON THE SPARROW
3. JESUS LOVER OF MY SOUL
4. HUSH
5. BALM IN GILEAD
33⅓ r.p.m.
LONG PLAY
HIGH
FIDELITY
WFB PRODUCTIONS, INC., SOUDERTON, PENNSYLVANIA. MADE IN U.S.A.

WFB
wfb
TO GOD BE THE GLORY
The Singing Simpsons
RIAA
EQUAL-
IZATION
557-2
SIDE
2
1. SATISFIED
2. IT'S REAL
3. DIDN'T IT RAIN
4. HE WILL NOT FAIL ME NOW
5. THE OLD ACCOUNT
6. THE LORD'S PRAYER
33⅓ r.p.m.
LONG PLAY
HIGH
FIDELITY
WFB PRODUCTIONS, INC., SOUDERTON, PENNSYLVANIA. MADE IN U.S.A.

STEREO

SIDE 1 PLD 1009

THE MUSICAL WORLD OF HATZINASSIOS

G. HATZINASIOS

(INSTRUMENTAL)

1. I LOVE, I LOVE, I LOVE YOU
2. THE HOOK
3. YOU AND ME
4. HOW
5. WHY ARE YOU MENTIONING IT NOW
6. MUSIC LESSON (Mathima Solfez)

℗ 1977 Phonogram

Athens, Greece

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STEREO

SIDE 2 PLD 1009

THE MUSICAL WORLD OF HATZINASSIOS

G. HATZINASIOS

(INSTRUMENTAL)

1. YOUR BLUE LETTERS
2. OFFERING
3. LISTEN FRIEND
4. YOU MARKED A PERIOD OF TIME
5. WE LEARNED HOW TO LOVE
6. OUR OLD JOYS

℗ 1977 Phonogram

Athens, Greece

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Jenifer RECORDS

STARS & BARS

SIDE ONE

1. "WELL ALL RIGHT" (2:12)
Written by Buddy Holly, Norman Petty, Jerry Allison and Joe Mauldin. Published by Wren Music.

2. "ROCK-A-BYE BOOGIE" (2:40)
Written by Will Carson. Published by Teri Music.

3. "DO I HAVE TO DRAW A PICTURE?" (2:54)
Written by Glen Clark and Billy Swann.
Published by Earl McGrath Music.

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Jenifer RECORDS

STARS & BARS

SIDE TWO

1. "BLUE LIGHT" (3:10)
Written by John Hadley. Published by Neoteric Music.
2. "MY BABY THINKS HE'S A TRAIN" (4:23)
Written by Leroy Preston. Published by Paw Paw Music.
3. "KEEPING MY MEMORY" (3:23)
Written by Robin Ruddy. Published by Robin Ruddy Music.

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Anita West

Russian & Gypsy Vocals with Guitar

AMW613

Side A

Choopchick
Heart
Nothing Nothing Nothing
Moscow Nights
Sing Gypsies
Lara's Song
Besserabia
Only Once
Rolling Apple
I Dreamed of a Garden
Burn Burn

Anita West

Russian & Gypsy Vocals with Guitar

AMW613 **Side B**

Flowers Blooming in the Spring
Kazbek (Georgian Mountain Song)
Quiet Night
Nice Gypsy Boy
Dark Eyes
Where Are My Gypsies
Don't Go
Booblitchkee
Volga Volga
Ookhar Koopyehts
Be Still My Heartbreak

Virrey
50 AÑOS DE MUSICA CRIOLLA
VOL.1
APDAYC
0000513
33
STEREO
1
FILOMENO ORMEÑO Y
LUCHO DE LA CUBA
(1914 - 1924)
1. MELGAR - Vals (B. Ballón F.)
2. IDOLO - Vals (N. Casas)
3. EL CONEJITO - Polka (D. R.)
4. RADIANTE - Vals (D.R.)
5. LUIS PARDO - Vals (D.R.)
6. LAS PENAS MATAN
Tondero (D.R.)
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RESERVADOS
MANUFACTURADO POR "EL VIRREY" INDUSTRIAS MUSICALES S.A. INDUSTRIA PERUANA REG. IND 12428

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Virrey

50 AÑOS DE MUSICA CRIOLLA
VOL.1

APDAYC

0000513

33
STEREO

2

Ⓟ

FILOMENO ORMEÑO Y LUCHO DE LA CUBA (1914 - 1924)

1. TUS OJITOS - Vals (D.R.)
2. CELAJE - Vals (Alejandro Llaque)
3. LEJOS DE TU MIRADA - Polka (D.R.)
4. ALEJANDRINA - Vals (D.R.)
5. EL PARISIEN - Vals (D.R.)
6. LA PALMERITA - Marinera (D.R.)

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DEL PROPIETARIO DE LA OBRA REGISTRADA- PROHIBIDA LA REPRODUCCION EJECUCION PUBLICA Y RADIO-TELEDIFUSION DE ESTE DISCO

Virrey

50 AÑOS DE MUSICA CRIOLLA
VOL. 2

APDAYC

00005 14

33
STEREO

1

℗

FILOMENO ORMEÑO Y
LUCHO DE LA CUBA
(1924 - 1934)

1. IDOLATRIA - Vals (O. Molina)
2. CUANDO LAS HOJAS CAEN - Vals (F. Ormeño)
3. EL HUAYRURO - Polka (F. Ormeño)
4. ENVENENADA - Vals (D.R.)
5. EL HUERTO DE MI AMADA - Vals (F. Pinglo
6. EL PALOMO ENAMORADO - Tondero (F. Ormeño)

MANUFACTURADO POR "EL VIRREY" INDUSTRIAS MUSICALES S.A. INDUSTRIA PERUANA REG. IND 12428

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DEL PROPIETARIO DE LA OBRA REGISTRADA- PROHIBIDA LA REPRODUCCION EJECUCION PUBLICA Y RADIO-TELEDIFUSION DE ESTE DISCO

Virrey

50 AÑOS DE MUSICA CRIOLLA
VOL. 2

APDAYC

0000514

33 STEREO

2 Ⓟ

FILOMENO ORMEÑO Y
LUCHO DE LA CUBA
(1924 - 1934)

1. LA ORACION DEL LABRIEGO - Vals (F. Pinglo)
2. HORTENSIA - Vals (D.R.)
3. AMOR QUE MATA - Polka (D.R.)
4. BOUQUET - Vals (F. Pinglo)
5. LA BOVEDA AZULADA - Vals (D.R.)
6. EN NOMBRE DE DIOS COMIENZO
   Marinera y Resbalosa (D.R.)

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Virrey
50 AÑOS DE MUSICA CRIOLLA
VOL. 3
APDAYC
0000515
33
STEREO
1
Ⓟ
FILOMENO ORMEÑO Y
LUCHO DE LA CUBA
(1934 - 1944)
1. ME DUELE EL CORAZON - Vals (M. Durand)
2. EL PLEBEYO - (F. Pinglo)
3. CANCION DEL CARNAVAL - Polka (F. Ormeño)
4. ANITA - Vals (P. Casas)
5. ALEJANDRO VILLANUEVA - Vals (P. Espinel)
6. CURRUNDENGO - Tondero
(A. Carreño)

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50 AÑOS DE MUSICA CRIOLLA
VOL. 3
APDAYC
0000515
33
STEREO
2
FILOMENO ORMEÑO Y
LUCHO DE LA CUBA
(1934 - 1944)
1. QUISIERA - Vals (A. Carreño)
2. DESDEN - Vals (M. Paz)
3. BOM BOM CORONADO - Polka (D. R.)
4. NUBE GRIS - Vals (E. Márquez T.)
5. HERMELINDA - Vals (A. Condemarín)
6. ANGEL BELLO -
Marinera y Resbalosa (D.R.)

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VOL. 4
APDAYC
0000516
33
STEREO
1
FILOMENO ORMEÑO Y
LUCHO DE LA CUBA
(1944-1954)
1. CORAZON - Vals (Lorenzo H. Sotomayor)
2. ESTRELLITA DEL SUR - Vals (F. Coronel R.)
3. DELIA - Polka (M. Garrido)
4. MI PERU - Vals (M. Raygada)
5. ALMA, CORAZON Y VIDA - Vals (A. Flores)
6. SALAVERRINO - Tondero
Lucho de la Cuba

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VOL. 4
APDAYC
0000516
33
STEREO
2
Ⓟ
FILOMENO ORMEÑO Y
LUCHO DE LA CUBA
(1944 - 1954)
1. SE VA LA PALOMA - Vals (César Miró - F. Ormeño)
2. ZENOBIA - Vals (Amador Paredes)
3. DIME POR QUE ME HAS ABANDONADO - Polka (José Márquez T.)
4. ODIAME - Vals (Rafael Otero)
5. EL PROVINCIANO - Vals (L. Martínez)
6. MARINERA Y RESBALOSA (D.R.)

TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DEL PROPIETARIO DE LA OBRA REGISTRADA- PROHIBIDA LA REPRODUCCION EJECUCION PUBLICA Y RADIO-TELEDIFUSION DE ESTE DISCO
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Virrey
50 AÑOS DE MUSICA CRIOLLA
VOL. 5
APDAYC
0000517
33
STEREO
1
FILOMENO ORMEÑO Y
LUCHO DE LA CUBA
(1954 - 1964)
1. HACE TIEMPO - Vals (L. Martínez)
2. OLVIDATE DE MI - Vals (P. de los Andes)
3. NOSTALGIA CHALACA - Vals (M. Raygada)
4. LA FLOR DE LA CANELA - Vals (Ch. Granda)
5. ANSIAS - Vals (L. Abelardo N.)
6. CANTO A MI TIERRA -
Marinera (Oscar Avilés)

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Virrey

50 AÑOS DE MUSICA CRIOLLA
VOL. 5
APDAYC

0000517

33 STEREO 2

Ⓟ

FILOMEÑO ORMEÑO Y LUCHO DE LA CUBA
(1954 - 1964)

1. VIVA EL PERU Y SERENO - Vals (A. Maguiña
2. EN UN ATARDECER - Vals (M. Acosta Ojeda)
3. ENGAÑADA - Vals (L. Abelardo N. - T. Barrera)
4. SI TE VAS QUE ME QUEDA - Vals (L. García)
5. LIMEÑA - Vals (A. Polo Campos)
6. MAÑANA POR LA MAÑANA - Marinera
Resbalosa (E. Márquez T.)

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REGALO MUSICAL

VOL. XVI

ESTEREO

1982

PRODUCCION ESPECIAL PARA

CONDUMEX, S.A.

MEXICO 16. D. F.

DISCO 1

33 1/3

LADO A

AC-0291

(17-05-5292)

1.- MITAD MUJER, MITAD GAVIOTA
-Lolita de la Colina- RAQUEL OLMEDO
2.- VAS A APRENDER A QUERERME
-Federico Méndez- CUCO SANCHEZ
3.- EL DE COCULA
-Bulmaro Bermúdez- FELIPE ARRIAGA
4.- SE TE OLVIDA
-Alvaro Carrillo- JAVIER SOLIS
5.- PROMESAS
-Paquita Macías- HNAS. HUERTA

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ESTEREO

1982

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CONDUMEX, S.A.

MEXICO 16, D. F.

DISCO 1

33 1/3

LADO B

AC-0291

(17-05-5293)

1.- TE QUIERO TODO
-J. C. Calderón- LOLITA

2.- ABRAZAME
-J. Iglesias-R. Ferro- VIKKI CARR

3.- SOMOS NOVIOS
-A. Manzanero- VIKKI CARR

4.- CUALQUIER COSAS ALGUIEN
-Gian Carlo Bigazzi-Umberto Tozzi-

5.- POR ESA MUJER
-Paquita Macías- MARIA ISABEL

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ESTEREO

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MEXICO 16, D. F.

DISCO 2

33 1/3

LADO A

AC-0291

(17-05-5294)

1.- A LA QUE VIVE CONTIGO
-A. Manzanero- MANOELLA TORRES
2.- DISCULPAME
-Alejandro Jaen- VIKKI CARR
3.- SEGUIR SOÑANDO
-I. Román-P. Cepero- LOLITA
4.- TE AMO -Bigazzi-Tozzi-
-C. Toro-VC- UMBERTO TOZZI
5.- A MI PODRAS OLVIDARME PERO . . .
-Alejandro F. Cañibe- YOSHIO

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MEXICO 16, D. F.

DISCO 2

33 1/3

LADO B

AC-0291

(17-05-5295)

1.- QUE ME PERDONE TU SEÑORA
-Ramiro José- MANOELLA TORRES
2.- NUESTRO SECRETO
-Paquita Macías- SONIA LOPEZ
3.- AMEMONOS
-J. Ruíz Venegas- LOLITA
4.- PERDI CON UNA MUJER
-Pepe Gutiérrez S.- GERARDO REYES
5.- QUE MAL AMADA ESTAS
-Roberto Cantoral- GUALBERTO CASTRO

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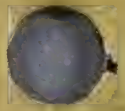
ESTEREO



1982

PRODUCCION ESPECIAL PARA

CONDUMEX, S.A.

MEXICO 16, D. F.

DISCO 3

33 1/3

LADO A

AC-0291

(17-05-5296)

1.- ALMA LLANERA
-Pedro Elías Gutiérrez- LOS CUÑAOS
2.- ZUMBA QUE ZUMBA
-Recopilación de Fco. Carreño- LOS CUÑAOS
3.- LA CHIPOLA -Anónimo- LOS CUÑAOS
4.- LA VOZ DEL VIENTO (Pasaje Instrumental)
-Rene Devía- RENE DEVIA
5.- CAZADOR
-Arnulfo Briceño- RENE DEVIA

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MEXICO 16, D. F.

DISCO 3

33 1/3

LADO B

AC-0291

(17-05-5297)

1.- MI VIEJO -Piero-José- PIERO
2.- O QUIZAS SIMPLEMENTE LE REGALE UNA ROSA -Leonardo Favio- LEONARDO FAVIO
3.- SI TU TE VAS -Sandro-Anderle- SANDRO
4.- LLEGANDO LLEGASTE -Piero-José- PIERO
5.- ELLA . . . ELLA YA ME OLVIDO -Leonardo Favio- LEONARDO FAVIO

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CONDUMEX, S.A.

MEXICO 16, D. F.

DISCO 4

33 1/3

LADO A

AC-0291

(17-05-5298)

1.- LOS SONIDOS DEL SILENCIO
-P. Simon- A. KOSTELANETZ
2.- SIN TI
-P. Ham-T. Evans- VIKKI CARR
3.- NO TE VAYAS AMOR
-J. Valentini-F. Saulino- CRYSTAL GAYLE
4.- VUELA ALTO -J. Ian-G. Moroder- JANIS IAN
5.- ME OLVIDE DE VIVIR
-Billow-Revaux-J. Iglesias-M. Díaz-M. Korman-
-M. de la Calva-R. Arcusa-J. Flores- RAY CONNIFF

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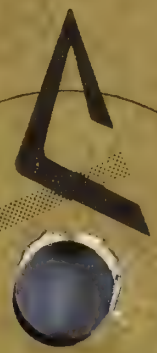

1982

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CONDUMEX, S.A.

MEXICO 16, D. F.

DISCO 4

33 1/3

LADO B

AC-0291

(17-05-5299)

1.- LLUVIAS NOCTURNAS
-J. Ian- JANIS IAN

2.- TOMALO CON CALMA
-D. Mc Clinton- CRYSTAL GAYLE

3.- LA FERIA DE SCARBOROUGH
-P. Simon-A. Garfunkel- PERCY FAITH

4.- AYUDAME A SOPORTAR LA NOCHE
-K. Kristofferson- VIKKI CARR

5.- DIAS FELICES
-C. Fox-N. Gimble- RAY CONNIFF

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ESTEREO

1982

PRODUCCION ESPECIAL PARA

CONDUMEX, S.A.

MEXICO 16, D. F.

DISCO 5

33 1/3

LADO A

AC-0291

(17-05-5300)

1.- JESUS GLORIA DE LOS HOMBRES
-Bach-
WALTER CARLOS

2.- QUE LOS CORDEROS PASTEN EN PAZ
-Bach-
WALTER CARLOS

3.- CONCIERTO EN BRANDENBURGO No. 5
EN RE MAYOR
-Bach-
WALTER CARLOS

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MEXICO 16, D. F

DISCO 5

33 1/3

LADO B

AC-0291

(17-05-5301)

1.- 3 DANZAS DE LA SUITE EL CASCANUECES: A Danza Rusa
B Danza del hada de azúcar
C Danza de las pipas
-P. Tchaikovsky- WALTER CARLOS

2.- CONCIERTO DE BRANDENBURGO No. 2 EN FA MAYOR -J. S. Bach- WALTER CARLOS

3.- EPISODIOS PARA PIANO Y SONIDO ELECTRONICO -W. Carlos- Phillip Ramey, Pianista WALTER CARLOS

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PRODUCCION ESPECIAL PARA

CONDUMEX, S.A.

MEXICO 16, D. F.

DISCO 6

33 1/3

LADO A

AC-0291

(17-05-5302)

1.- PRIMER MOVIMIENTO 5a. SINFONIA -Beethoven's- NEW YORK PHILARMONICA Leonard Bernstein Cond.

2.- THE CUCKOO AND THE NIGHTINGALE -Handel- E. POWER BIGGS ORQ. LONDON PHILARMONICA ORCH. SIR ADRIAN BOULT

3.- FOR UNTO US A CHILD IS BORN THE MORMON TABERNACLE CHOIR RICHARD CONDIE DIR. THE PHILARMONICA ORCHESTRA EUGENE ORMANDY COND.

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MEXICO 16, D. F.

DISCO 6

33 1/3

LADO B

AC-0291

(17-05-5303)

1.- AVE MARIA

-Arr. Arthur Harris-

THE TEMPLE UNIVERSITY

Y CONCERT CHOIR

2.- SERENATA

-Arr. Arthur Harris-

THE PHILADELPHIA ORCHESTRA

3.- PARA ELISA

-Arr. William Smith-

THE PHILADELPHIA ORCHESTRA

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STEPHANIE MILLS/SWEET SENSATION **8-603**

1. Sweet Sensation • Never Knew Love Like This Before
2. I Just Wanna Say • Try My Love
3. D-A-N-C-I-N' • Mixture Of Love
4. Still Mine • Wish That You Were Mine

Produced by James Mtume and Reggie Lucas for Mtume Lucas Productions, Inc.

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8-603

STEPHANIE MILLS
SWEET SENSATION

Programs

1
Sweet Sensation
Never Knew Love Like This Before

2
I Just Wanna Say
Try My Love

3
D-A-N-C-I-N'
Mixture Of Love

4
Still Mine
Wish That You Were Mine

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for Mtume Lucas Productions, Inc.

TP 16013

ROBERTA FLACK
FEATURING DONNY HATHAWAY

1
- Only Heaven Can Wait (For Love)
- God Don't Like Ugly
- Stay With Me (Part I)

2
- Stay With Me (Part II)
- You Are My Heaven
- Disguises

3
- Back Together Again (Part I)

4
- Back Together Again (Part II)
- Don't Make Me Wait Too Long

PRODUCED BY ROBERTA FLACK AND ERIC MERCURY

ATLANTIC RECORDING CORPORATION
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A Warner Communications Company

CHAKA KHAN/Naughty

1 **Clouds • Get Ready, Get Set • Too Much Love (Beg.)** TT 10:00

2 **Too Much Love (Concl.) • Move Me No Mountain • Papillon (aka Hot Butterfly** TT 10:00

3 **Nothing's Gonna Take You Away • So Naughty • Our Love's In Danger (Beg.)** TT 10:00

4 **Our Love's In Danger (Concl.) • All Night's All Right • What You Did** TT 10:00

PRODUCED BY ARIF MARDIN

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NOBODY DOES IT LIKE ME
SHIRLEY BASSEY

UA-EA214-G

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NOBODY DOES IT LIKE ME
SHIRLEY BASSEY

1 TOTAL TIME: 10:04

LEAVE A LITTLE ROOM
DAVY
THE TROUBLE WITH HELLO IS GOODBYE

2 TOTAL TIME: 10:06

WHEN YOU SMILE
ALL THAT LOVE WENT TO WASTE
YOU ARE THE SUNSHINE OF MY LIFE

3 TOTAL TIME: 10:05

DAVY — reprise —
I'M NOT ANYONE
I'M NOTHING WITHOUT YOU

4 TOTAL TIME: 10:05

MORNING IN YOUR EYES
THE TROUBLE WITH HELLO IS GOODBYE
— reprise —
NOBODY DOES IT LIKE ME

UA-EA214-G

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NEW WAVE
VISUAL RADIO
SALES SUPPORT
SYSTEM

MASTERPLAN

IM-14

IMAGE MUSIC DISC 14

SIDE 1

COMMERCIAL LENGTH

CUT

1. :59 – "TYMPHONIC EVOLUTION"
   (TMA1294 – Exciting percussive rock)
2. :29 – version
3. :09 – version

4. :59 – "EDEN'S GARDEN"
   (TMA3001 – Relaxed underscore with flute and strings)
5. :29 – version
6. :10 – version

7. :60 – "SMITH'S ELECTRIC BOOGIE"
   (TMA1974 – Pounding hard rock)
8. :29 – version
9. :09 – version

10. :62 – "THEME FROM THE GOLDEN ORB"
    (TMA1973 – Flowing moderate theme)
11. :29 – version
12. :10 – version

SIDE 2

RANDOM LENGTH

CUT

1. :30 – "COUNTDOWN TO BLASTOFF"
   (TMA3085 – Space countdown to explosive moog pad)
2. :60 – "DIS-GO" JAZZ"
   (TMA3003 – Jazz flavor with light disco rhythm)
3. :29 – version of above
4. :60 – "DANCE OF THE SMALL FROG"
   (TMA3002 – Woodwind quartet underscore)
5. :30 – "I'VE GOT A POUNDING HEARTBEAT"
   (TMA4011 – Horror heartbeat underscore)

6. :50 – "J'S STROLLER"
   (TMA1972 – Easy moog strolling beat)
7. :60 – "NIFTY NEAL FUNK"
   (TMA1971 – Funky reggae-flavored moog)
8. :60 – "EXOTIC MIDNIGHT JOURNEY"
   (TMA1970 – Soft mysterious "troubador" synthesizer)
9. :16 – "ERICA & DEVON"
   (TMA1969 – Melodic string phrase)
10. :09 – "HOT FLASHES"
    (TMA1968 – Authoritative moog brass news sounder)

11. :14 – "NOW, IN THE CENTER RING"
    (TMA1967 – Circus fanfare and drumroll)
12. :28 – "COPA-BANANA"
    (TMA1966 – Conga and drum rhythm)
13. :30 – "HOKUM'S HEROS"
    (TMA1965 – Snare drum pattern)

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billy pearl

for

Today's Army

YOUR LOCAL U.S. ARMY REPRESENTATIVE PRESENTS

Billy Bear

for

Today's Army

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for

Today's Army

YOUR LOCAL U.S. ARMY REPRESENTATIVE PRESENTS

Billy Bear

for

Today's Army

MASTERPLAN

NEW WAVE
VISUAL RADIO
SALES SUPPORT
SYSTEM

IM-13

SIDE ONE

COMMERCIAL LENGTH

CUT

1. :59 – "STUDIO 59"
   (TMA1067 – Stern, brassy disco)
2. :29 – version
3. :10 – version

4. :60 – "LADIES' DELIGHT"
   (TMA1069 – Soft acoustics alternating with rock)
5. :29 version
6. :11 – version

7. :61 – "BULLWINKLE IN SUSPENSE"
   (TMA1293 – Mysterious mood, determined medium beat)
8. :28 – version
9. :10 – version

10. :59 - "THE LOVE BARGE"
    (TMA1289 – brass fanfare to moderate, pleasant rhythm)
11. :29 – version
12. :10 – version

SIDE TWO

COMMERCIAL LENGTH

CUT

1. :58 – "CUT GLASS"
   (TMA1978 – Forceful, persistent rock rhythm)
2. :28 – version
3. :11 – version

4. :59 – "MISSISSIPPI MONDAY"
   (TMA1977 -- Pretty, slow tempo country theme)
5. :31 – version
6. :10 – version

7. :61 – "WINGS OF VICTORY"
   (TMA1976 – Huge orchestral fanfare to patriotic documentary score)
8. :30 – version
9. :11 – version

10. :59 – "SWING AND DIP"
    (TMA1975 – Ragged stripper novelty)
11. :28 – version
12. :09 – version

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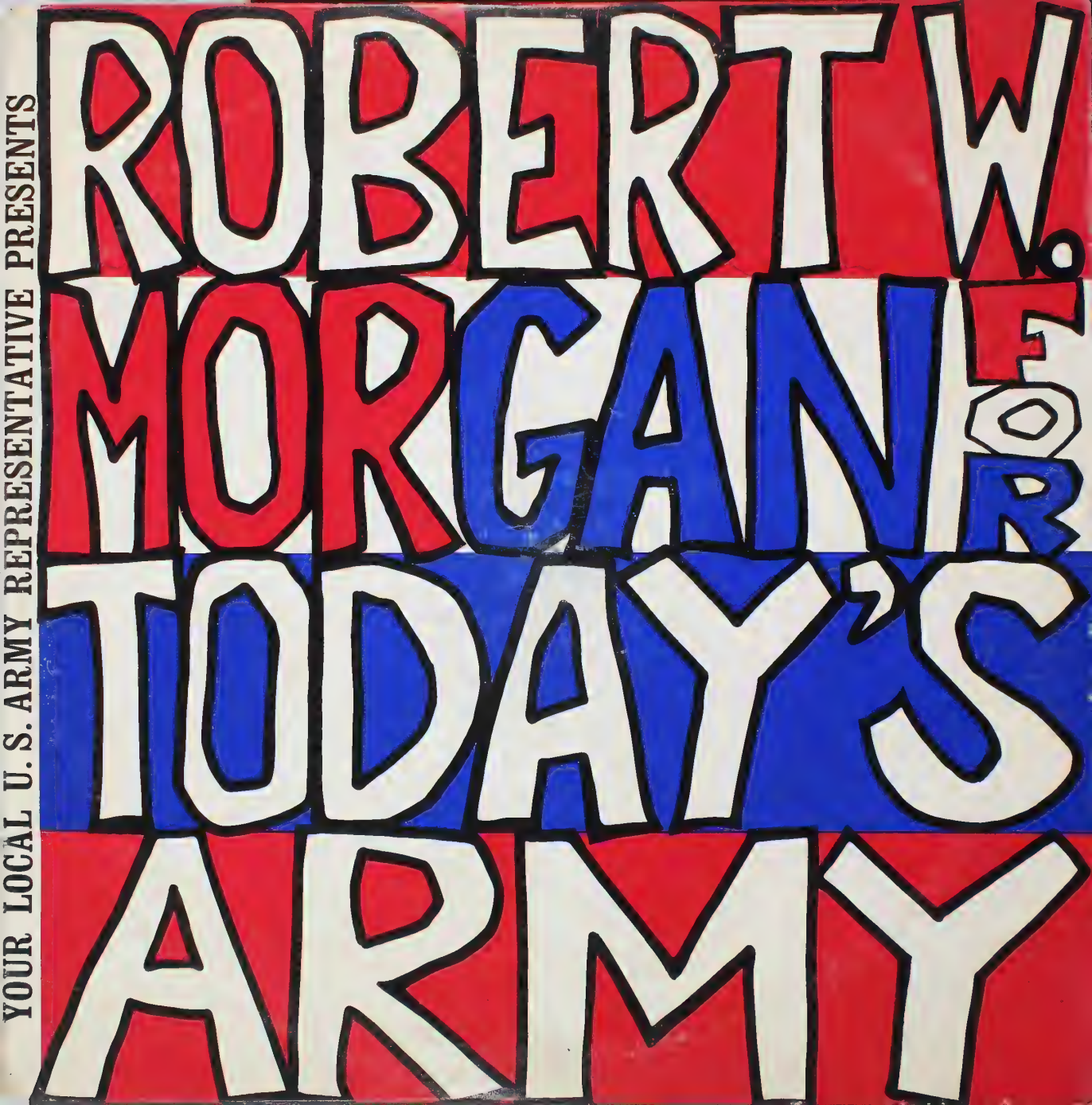
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ARMY

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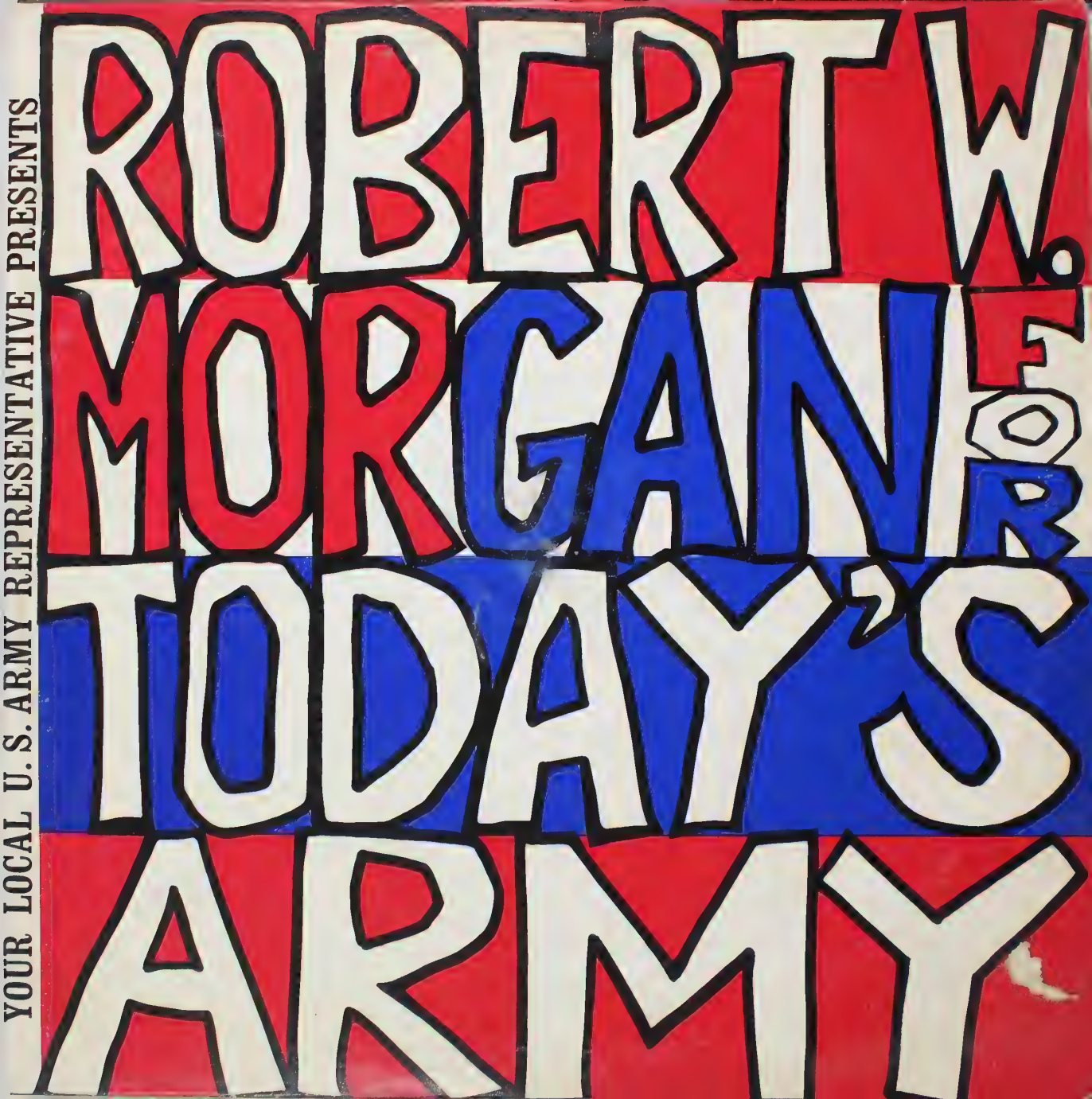
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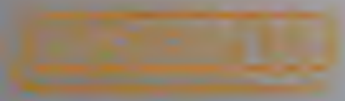

IM-12

IMAGE MUSIC DISC 12

SIDE 1

COMMERICAL LENGTH

CUT

1. :58 – "DETERMINATION"
   (TMA1980 – Forceful, percussive driving rhythm)
2. :30 – version
3. :09 – version

4. :60 – "FREELY TM"
   (TMA1246 – Lighthearted up tempo Latin vocal beat)
5. :30 version
6. :09 – version

7. :61 – "SUSTAIN THE WARMTH"
   (TMA1979 – Flowing, melodic medium tempo theme)
8. :30 – version
9. :10 – version

10. :60 – "MOOG IN 8 'N' RHYTHM"
    (TMA1222 – Semi-mysterious, involving medium up tempo moog theme)
11. :30 – version
12. :11 – version

SIDE 2

RANDOM LENGTH

CUT

1. :23 – "MIDNIGHT LAB"
   (TMA3119 – Eerie vibes chords)
2. :13 – "UP THE MORGUE STAIRCASE"
   (TMA3120 – Spooky vibes up-and-down pattern)
3. :39 – "THE SAD PART"
   (TMA3121 – Pensive bass flute mood piece)
4. :10 "EVENTUALLY HOPEFUL"
   (TMA3122 – Serene flute melody)
5. :17 "DAFFODILS"
   (TMA3123 – Light piccolo mood piece)

6. :13 – "ONE EYE CLOSED"
   (TMA3124 – Thoughtful bassoon underscore)
7. :58 – "NIGHT GLOW BLUES"
   (TMA3125 – Slow western harmonica background)
8. :42 – "PUFFIN' "
   (TMA3126 – Frantic harmonica jazz)
9. :37 – "TRY THIS ONE, VIC"
   (TMA3127 – Rhythmic country chords, steel guitar)
10. :25 – "RURAL GAMESHOW"
    (TMA3128 – Steel guitar transitions)

11. :10 – "A DIFFERENT ANIMAL"
    (TMA3129 Harsh acid guitar stinger)
12. :02 – "HELLLP!"
    (TMA3130 – High steel guitar fall-off)
13. :02 – "UP TO INFINITY"
    (TMA3131 – Steel guitar upsweep)
14. :17 – "COMIN' THROUGH"
    (TMA3132 – Rhythmic shaker patterns)
15. :17 – "COUNTRY BOINGS"
    (TMA3133 – Jaw harp, country rhythm and boings)

16. :16 – "OBTUSE RHYTHM"
    (TMA3134 – Triangle, two rhythms)
17. :19 – "CRYSTAL CLEAR"
    (TMA3135 – High metallic bells)
18. :06 – "COLD FINGERS"
    (TMA3136 Hard cowbell rhythm)
19. :07 – "MILKSHAKE"
    (TMA3137 – Lively midrange cowbell beat)
20. :14 – "SHRUNKEN DRUMS"
    (TMA3138 – Jamaican cowbell rhythms)

21. :24 – "MARS DUST"
    (TMA3139 – Bell tree effects)
22. :13 – "LASER WOLF"
    (TMA3140 – Slide whistle effects)
23. :22 – "SILENT JUNGLE"
    (TMA3141 – Slit drum rhythms)
24. :12 – "HIGH IN THE MANGOS"
    (TMA3142 – Fluttering birdcall effects)

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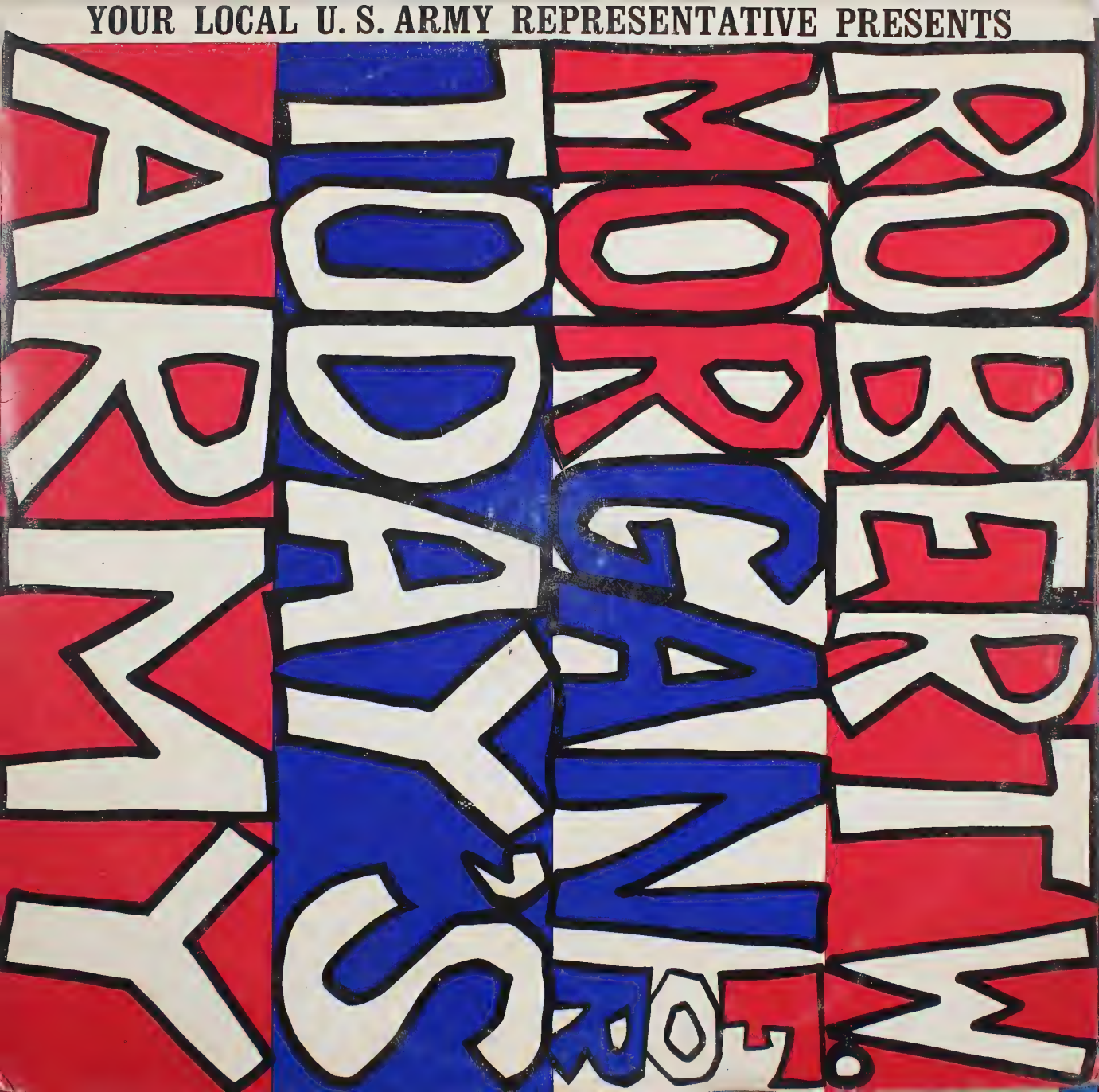

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IM-1

IMAGE MUSIC DISC 1

SIDE 1

COMMERCIAL LENGTH

CUT

1 60 — "SEE FOREVER"
(TMA1018 — Light piano start to huge contemporary orchestra)
2 :29 — version
3 :09 — version

4 .61 — "STRING ALONG"
(TMA1031 - Lush full orchestra and strings)
5 :30 — version
6 .09 — version

7 .60 — "DON'T OPEN TILL 2001"
(TM1136 — Ominous science fiction moods)
8 :30 — version
9. :11 — version

10 60 — "AS FAR AS IT TAKES YOU"
(TMA1015 — Powerful funky rock)
11. :29 — version
12. :10 — version

SIDE 2

RANDOM LENGTH — MOOG

CUT

1. :60 — "MOODY COMPUTER"
(TMA3999 — Various computer-like patterns)
2. :35 — "RUN FOR YOUR MONEY"
(TMA3998 — Moving bass line with effects)
3. :23 — "TWENTY-THREE and RISING"
(TMA3997 — Parallel random patterns with upsweep)
4. :39 — "FAR FROM THE MADDING MIDWAY"
(TMA3996 — Circus calliope novelty)
5. :15 — "DOUBLE JEOPARDY"
(TMA3995 — Two dramatic bass notes and sparkle)

6. :01 — "EMERGENCY CALL"
(TMA3994 — Rapid tone group)
7. :05 — "SNOWFLAKES"
(TMA3993 — Two sparkles)
8. :05 — "CALL IN — CALL OUT"
(TMA3992 — Touch-tone montage and phone ring)
9. :06 — "WARNING! WARNING!"
(TMA3991 — Urgent flash and beeper)
10. :18 — "NEXT-BEST THING TO BEING THERE"
(TMA3990 — Running bass line with phone effects)

11. :06 — "TERMITES"
(TMA3989 — Tiny Melody into rapid circus figure)
12. :09 — "NOT THAT BUTTON!"
(TMA3988 — Long ominous warp)
13. :02 — "TEN-FOUR, ROBERT"
(TMA3987 — Doppler-effect warp)
14. :02 — "ROLL OVER"
(TMA3986 — Beethoven's Fifth, rapid figure)
15. :21 — "OUT OF TIME"
(TMA3985 — Tick-tock with effects and stinger)

16. :02 — "MOE-KEY-YO"
(TMA3984 — Oriental echoed dot)
17. :07 — "WE LISTEN TO YOU TOO"
(TMA3983 — Quacking pattern into traffic effects)
18. :14 — "HAIL YES"
(TMA3982 — Hail to the Chief novelty)

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Colombiana

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DE TURISMO... POR COLOMBIA !

VOL. 1

CHOCO – Atardecer en la costa.

SANTANDER – Parque de los Comuneros. Bucaramanga.

de turismo por Colombia!

Intérpretes de distintas regiones de la patria, cada cual muy calificado, y páginas musicales que también se identifican con parcelas diversas de nuestra geografía, se reunieron para este microsurco a través de cuyo repertorio se exaltan las costas colombianas y algunos sitios del interior. Por eso se tituló "DE TURISMO POR COLOMBIA" y corresponde al primero de una serie que abarcará, ulteriormente, otros lugares donde se concede singular importancia al folclore.

No podía faltar, obviamente, la versión "De Turismo por Colombia", por el "Trio Colombia", cuya autoría corresponde a Ramón Ospina y Amalio E. Marrero. Y hay melodías de un pretérito no muy lejano y otras algo recientes, para conformar este álbum que permite incluso bailar alegremente como se hizo cuando estaban en su apogeo "Quiero Amanecer", por la desaparecida Sarita Lascarro; "La Vaca Vieja", "Ay Cosita Linda", "Momposina", La Múcura" y "Micaela" etcétera. Tampoco podía marginarse el pasillo "Aunque lo Niegues", que ha dado renombre al compositor santandereano José Alejandro Morales, condecorado en 1968 con la medalla "Ciudad de Bucaramanga" para señalarlo como hombre perilustre de esa tierra. La insuperable y consagradísima Leonor González Mina en uno de sus grandes impactos, "El Rey del Río", amén de este riquísimo contenido, dan margen para proporcionarle gusto al oído. Eso es lo mejor, para ahorrarnos frases vanas.

Selección: Orlando Posada González
Nota: Carlos E. Serna S.

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MIND TRAPS DISC 22

SIDE 1

"COMMUNICATION BREAKDOWN"
(A-4193 — How not to get cable)
DEMONSTRATED FOR: CABLE SERVICE

CUT:
1. :60 — Customized for demonstration purposes
2. :60 — Generic version
3. :60 — Visual effects background
4. :60 — Generic voices only
5. 1:21 — Visual effects — doorbell and doors, pounding, jackhammer and accordion

"THE BIRDS AND THE BEES"
(A-4194 — The facts of car washes)
DEMONSTRATED FOR: CAR WASH

CUT:
6. :59 — Customized for demonstration purposes
7. :59 — Generic version
8. :59 — Generic voices only
9. :23 — Visual effects — door and tape recorder

"YOU KNOW WHAT"
(A-4195 — Coming out of hiding)
DEMONSTRATED FOR: COMPUTER STORE

CUT:
10. :62 — Customized for demonstration purposes
11. :62 — Generic version
12. :62 — Visual effects background
13. :62 — Generic voices only

"COPY KID"
(A-4196 — How to duplicate yourself)
DEMONSTRATED FOR: COPIER STORE

CUT:
14. :58 — Customized for demonstration purposes
15. :58 — Generic version
16. :58 — Visual effects background
17. :49 — Generic voices only
18. :05 — Visual effect — climbing onto a copier

SIDE 2

"WILLY FIXIT"
(A-4197 — How to be handy)
DEMONSTRATED FOR: HARDWARE STORE)

CUT:
1. :56 — Customized for demonstration purposes
2. :56 — Generic version
3. :45 — Visual effects background

"THE LEGEND OF WILLY FIXIT"
(A-4198 — Overcoming inabilities)
DEMONSTRATED FOR: HARDWARE STORE)

CUT:
4. :61 — Customized for demonstration purposes
5. :61 — Generic version
6. :59 — Generic voices only

"BIRD FEEDER"
(A-4199 — A job not too tough to handle)
DEMONSTRATED FOR: HARDWARE STORE

CUT:
7. :59 — Customized for demonstration purposes
8. :59 — Generic version
9. :08 — Visual effects

"GONE WITH THE BREEZE"
(A-4200 — Beat the heat)
DEMONSTRATED FOR: LIGHTING STORE

CUT:
10. :59 — Customized for demonstration purposes
11. :59 — Generic version
12. :59 — Visual effects background
13. :55 — Generic voices only

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INSTARTE

Taller Folklórico Puertorriqueño

SERIE ISLA CANTADA - VOL. I

INSTARTE

Taller Folklórico Puertorriqueño

En esta primera ocasión donde nuestro arte se difundirá por la magia de la Magnetofonía, damos las gracias a todos quienes depositaron su fe en nuestro talento impulsando así el genio creador.

La meta de este taller es divulgar la obra de nuestros poetas y músicos. Pretendemos crear una fuente de trabajo e inspiración a todos los artistas. Cada espectáculo es producto de investigación, experimentación y devoción. La música amalgamada al verso es insertada cuidadosamente poniendo especial cuidado en que convivan la poesía y la melodía.

Creemos en la poesía como instrumento poderoso y capaz de desarrollar el espíritu y el alma de los pueblos. Es por esto que existimos.

Al iniciar el primer disco de la Serie ISLA CANTADA nos regocijamos al sentir el respaldo que nos llevará a producciones cada vez mejores.

Cuatro ---------- Ismael Rivera

Mandolina ---------- José Alayón

Voz ---------- María Rivera Laborde
Brunilda García

Director y Declamador ---------- Joaquín Collazo

Dirección Musical y Voz Hablada -- Brunilda García

LISTIN DIARIO,
Santo Domingo: Pascal Peña Peña,

"Instarte marcó para siempre en este país huellas de hasta donde puede llegarse o mejor dicho Instarte nos permitió ver como se pueden conjugar el verso, la música, el canto y el teatro para producir otra cosa que uno no sabe en estos momentos como llamarle".

Doctora Concha Meléndez:

"Toda la presentación está pensada con sentido adecuadísimo de propiedad entre la palabra dicha con el significado que subrayó el poeta y la palabra cantada expresadora de acentos conocidos, pero vivificados en su esencial permanencia".

EL IMPARCIAL,
Puerto Rico: Amelia Agostini de del Río,

"Lo cierto es que estos jóvenes saben lo que hacen y lo hacen con arte. Hay que alentar estos jóvenes que saben usar las alas".

Maestro, Narciso Figueroa:
Profesor Conservatorio de Música de Puerto Rico;

"Sentí honda emoción en aquella sesión de arte, y noté que todos los que escuchaban alrededor mío, también daban muestras de emoción, y vi más de una lágrima brillar en las mejillas de algunas de ellas".

LADO A

A PUERTO RICO - AUSENCIA —
J. Gautier Benítez
Música sobre el texto Brunilda García

LA VUELTA A MIS LOMAS —
Lola Rodríguez de Tió
Alma Boricua Clodomiro Rodríguez

EL RUISEÑOR, FRAGMENTO I —
Pachín Marín

NANA DEL NIÑO AZUL —
J. Collazo — B. García

YERBA MORA —
J. A. Dávila

LADO B

NUESTRO AIRE —
Elena Ayala

LOS CARRETEROS —
Rafael Hernández

BESOS —
Juan B. Huyke

NANA —
Castanera, García, Collazo

EL VALLE DE COLLORES —
L. Lloréns Torres
Arreglo, B. García,

A PUERTO RICO - REGRESO —
J. Gautier Benítez
Música sobre el texto Brunilda García

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Harriet Cavalli

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(Advanced)

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2. Single & Multiple chaine pirouette: bolero - (medium 3/4)
3. Pique coupe pirouette: rag (medium-slow 2/4)
4. En dedans & en dehors pirouette: waltz - (medium 3/4)

HR

DRYDEN RECORDS

The DARK BLUE WORLD of jaroslav ježek

DRYDEN 3201

The Dark Blue World of JAROSLAV JEŽEK

Of all the songs written by Jaroslav Jezek, his Dark Blue World (Tmavomodry svet) perhaps best symbolizes his life story. For it was indeed a dark blue world into which Jezek was born in Prague on September 25, 1906, confined there by a congenital eye disease which cost him one of his eyes in the third year of age, and affected the other one until he could hardly see at all even with thick "milk-bottle" glasses.

His difficulties did not end there. During Jezek's adolescence he saw his father become afflicted with a heart condition which took his life in 1926. From then until the time he began earning money playing in a theater orchestra, he was supported by his sister.

In the carefree triumphant years following the birth of Czechoslovakia as a free nation at the end of World War I, Jezek joined a newly risen group of artists who were eager to link Czech culture to the best,most provocative and advanced movements of the Western world

A whole new art was developing in the theaters of Prague. Geographically as well as spiritually at the crossroads of Europe, the new Czech avantgardiacs of the 'twenties ecstatically drank in all the art forms and ideas developed abroad and, spicing them with the particular Czech brand of humor disrespectful of tradition and authority, staged them in the rapidly sprouting theaters and cabarets. One of the major such groups was The Liberated Theater (Osvobozene Divadlo), which presently became synonymous with the indomitable personalities of George Voskovec and Jan Werich, two college boys who had just what the Prague audience needed: theatrical talent, quick wit, sharp insight and an inclination toward cheeky irreverence which made their satire click literally overnight, and their initials "V + W" a universally recognized symbol. In their stage presentations they affected a style of comedy much like that of Laurel and Hardy in their early two-reelers; but their topical dialogue always bristled with the sharp witticism that could favorably compare with Fred Allen or Henry Morgan at their sophisticated best

Musically, Jezek made a perfect third man in the happy trio. Influenced by the then current trends in popular music, especially American, Jezek gave the Liberated Theater an important additional function: it became the only place in Prague where pure yet domestic jazz could be heard, rather than the watered-down versions of latest foreign hits which up to then had been the only available alternative to the traditional old polkas and waltzes. In addition to satisfying thus the xenophilic urge Jezek had the quality of being able to improvise a melody on the spot, which suited the ad-libbing V + W just fine. In fact, it would be hard today to determine whether V + W's clever lines gave Jezek inspirations for his melodies, or whether the comedians latched onto Jezek's tuneful themes and fitted their words to them.

In their reminiscences of Jezek, Voskovec and Werich described how this unusual relationship worked by relating an episode from one of their out-of-town trips.

They needed a blues number for a scene they had just written; and so the three of them met during a beautiful afternoon in the small town's theater, not exactly eager to go to work as they would have preferred to enjoy the fine weather outside. V + W urged Jezek, seated at the piano, to start playing, claiming they could add the words later, and Jezek was equally adamant about hearing the words first before trying to compose a melody: "At least give me the first lines, you idiots," grumbled Jezek. They habitually used such strong terms of endearment which no one took seriously. Voskovec and Werich tried out several lines. All of a sudden one nonsensical sentence caught Jezek's attention: "Not only that it's so dark, I can't see a thing . . . wait a minute, it's got nice rhythm to it," he murmured, fingering the keys. "Go on, now repeat the same meter in the next line - come on!" And so they went, until both the tune and its text were down on paper, with enough of the afternoon left over so that they could enjoy the sun. This is how they composed Dark Blue World, one of their most original numbers and one that became, understandably, Jezek's favorite.

This album, starting with that song, is an attempt to show a representative sample of Jezek's pioneering work in the Prague Liberated Theater from 1926 until the war. In addition to songs and his work as musical director of the theater, he also composed many instrumental numbers for the ballets incorporated in the shows, and full scores for V + W's film efforts and musicals, as these became more elaborate in form and production values.

As Hitler's forces advanced on helpless Czechoslovakia, the trio fled to the United States, fully realizing they would have never survived under the regime of a dictator whom they had been ridiculing for years. Jezek, whose frail health did not improve under the stresses of exile, died in New York on January 1, 1942.

SIDE ONE

1. Dark Blue World (Tmavomodry svet) - from Dynamite Island (Ostrov Dynamit), an escapist fantasy about a South Sea island people living in expectation of an imminent explosion of a nearby volcano, and how their lives are affected; the play drew a parallel between this and the powder keg of Europe in the depression years. 1930

2. Trojan Horse (Trojsky kun) - from Exit Out Of the Blue (Pest na oko), a series of pseudo-historical sketches (1938). V + W played soldiers in Ulysses' army at the siege of Troy who, in order to curry favor of Trojan ladies with whom they had been romantically unsuccessful, build a wooden horse out of parts of their warship, with the intention of holding secret rendezvous inside. At that time, Ulysses is ready to give up his idea of conquering Troy, and suddenly orders his men to board the ship and sail for home. Lacking some vital timber used by V + W for their toy, the battleship sinks in the harbor; Ulysses in his wrath orders V + W beheaded. This enrages the Trojan ladies to the extent that the Greeks find it most prudent to hide inside the horse awhile. The rest is history, or mythology, as the case may be. The song pointed out that the Trojan horse principle was used by the Fascist aggressors of the 'thirties.

3. Bloody Moon Rhapsody, orchestra number for the show The Mirage, 1929.

4. Prague Blues (Prazska java), a 1931 song about the three types of Prague citizens: the traditionalist resisting all modern improvements, the new generation who hate all "squares", and the poor man whose only thought during a snowfall is that he may be able to pick up a few cents shoveling snow. One of the many V + W songs concerned with depression years. From the show Golem.

5. Ghosts in the House (V domu strasi duch), from Caesar (1932), one of the most aggressive and successful V + W satires, violently anti-militaristic and debunking all dictatorship - a reference to Mussolini's bid for power in Italy at that time.

6. White Sisters, ballet music for The Hangman and the Fool, a 1934 parody on Hitler. Its theme was the theory that mankind took the best qualities of hangmen and fools, and created a new breed - dictators.

SIDE TWO

1. Three Policemen (Tri strazmici), from one of Liberated Theater's earliest productions, Underwater Premiere (Premiera Skafandr), a 1928 situation comedy presented in the then prevalent style of slapstick. The original cover of the published version of the song bore a caricature of Voskovec, Werich and Jezek, and it became their "theme song."

2. David and Goliath, from Heavy Artillery (Tezka Barbora), 1937. One of the regular routines of the Liberated Theater were between-the-acts adlib sessions of the two comedians in front of the drawn curtain, as stage hands shifted scenery behind it. Changing their subject whenever inspired by a news headline or a current fad, they eventually worked the routines into their shows. David here stood of course for little Czechoslovakia ready to take up the giant's challenge - in the good old pre-Munich days.

3. Metamorphoses, ballet music from Heaven on Earth (Nebe na zemi), 1936.

4. Ups and Downs (Rub a lic), 1936, theme song from a comedy melodrama of the same name. A big hit in the era of unrest, the play used sit-down strikes, secret caches of Fascist arms, and other authentic events of the turbulent between-war years for its background. It was made into a movie called The World Is Ours (Svet patri nam).

5. Old Man Hunger (Strejcek Hlad) from the same show, blues about the plight of the unemployed.

6. Aesop and the Ant (Ezop a brabenec), from Caesar. Instrumental version of a fable about the industrious ant, and the lesson wise Aesop learned from him.

Notes by Chester Sherwood

Cover design by Lester Fried

DRYDEN RECORDS 320 WEST 83rd STREET NEW YORK, N. Y.

TMAVOMODRY SVET

Netoliko ze je tma, ale nevidim;
vim, ze je tu vsude tma, ja ji nevidim.
Vidim jenom to, ze nevidim nic;
kdyz pripustim, ze vidim, mel bych videt vic.
Svou hlavu, trup, dve ruce, nohy nevidim.
Tak
kam se podel muj doposud dokonaly zrak,
na vsem lezi neproniknutelne modry mrak,

tmavomodry mrak.
Sam
nevim ani kudy jiti mam a kam,
a to, ze na hlave tmavomodry klobouk mam,
to je prave klam.
Nemam hlad, tak co mi na plat,
ze mi chutna;
co na plat, ze ac nemam hlad
duse smutna.
Pet
nedel, sedm hodin, tri mesice a sest let

melancholicky jsem pozoroval svet,
tmavomodry svet.

THE DARK BLUE WORLD

Not only that it is dark, I can't see a thing;
I know it is very dark, I don't see a thing.
I can see only I'm losing my mind;
I have to face a sad fate, I am going blind.
Wish I could see my own hands, or just anything.
Slight
Is indeed the extent of my impaired sight,
All the world seem lighted by a single dark blue light,

Very dark blue light.
I
Don't know even which way I should go and why,
And if I must always wear a dark blue tie,
I'll break down and cry.
I'm not broke, but here is the joke:
I still complain;
the big joke, though no longer broke,
I feel more pain.
Strife
Has been my lot now for these past four years, maybe five,
Melancholy wholly dominates my life,
Lonely dark blue life.

TROJSKY KUN

"A vy myslite, ze Odysseus byl chytrej clovek?"
"No ja nevim, ja myslim, ze snad mazanej byl; vite podle toho, jak se zachoval tam u toho obra - znate tu prihodu?"
"Ano, ano. To byl ten obr jak mel to oko jedno?"
"Kyklop."
"Kyklop, ano."
"Mel jedine oko uprostred cela, tedy anastigmat, skvostna optika to byla - "
"Ano, 1 : 9, svetelnost 1 : 9, krasny kompendium mel na cele."
"On byl vlastne prvni fotoamater."
"Proto bydlel v jeskyni, ponevadz tam byla tma a mohl tam vyvolavat preci."
"Ano, a prave v te jeskyni vyvolaval zrovna snimky z dovolene. kdyz tam prisli Rekove - Odysseus."
"No a pustili [illegible] a to ho otravilo."
"Ano, a on [illegible] jeho oni se mu pomstili tim [illegible] kovy kinadsky [illegible] maly vymyslili - [illegible] oko [illegible] vypalili."
"No [illegible]"
"To se ho dotklo [illegible], dotklo se ho to."

THE TROJAN HORSE

"And you think Ulysses was a clever man?"
"Well I don't know but I think he was smart; judging by what he did there with the giant - do you know that story?"
"Yes, yes. That was the giant with one eye?"
"Cyclops."
"Yes, Cyclops."
"He had one eye in the middle of his forehead, anastigmatic, optically perfect - "
"Yes, 1 : 9, focus length 1 : 9, he had a beautiful instrument in his forehead."
"He was actually the first camera bug."
"That's why he lived in a cave, it was dark there, and he could use it for developing."
"Yes, and just as he was in his cave developing some vacation snapshots, the Greeks walked in on him with Ulysses."
"They let the light in, and it annoyed him."
"Yes, and he locked them in. But they took their revenge on him - thought up a little practical joke - by burning out his eye during the night."
"To be sure, he was understandably vexed."
"It hurt his feelings somewhat, it did indeed."

MERRY CHRISTMAS
HO HO HO!
Happy Holidays
AMAZE BALLS
jawn
PNB
muff
North Pole
CHRISTMAS PICKLE
0-100
real quick
MIXMAS
UR
POSITION
NORMAL
60
A
maxell
MEOW
MR YUMMY
PEN IS CLIP
beep.
NAUGHTY OR NICE?
CALIFORNIA SUSHI ROLL
I CAN'T TIE MY SHOES!
RTOP
you guy
I AM TREE!

BEER
HO HO HO
NOT HAPPY
HAPPY!
too legit to QUIT
SIDE·A·
1. BLUE CHRISTMAS → Elvis Presley
2. You're a Mean One Mr. Grinch - THURL RAVENSCROFT
3. SANTA CLAUS is COMING to TOWN - THE JACKSON 5
4. Wonderful Christmas time ≡ PAUL McCARTNEY
5. Do They Know It's Christmas - BAND AID!!!
6. "CHRISTMAS WRAPPING" - THE Waitresses xoxo
7. THE HANUKKAH SONG - ADAM SANDLER
SIDE·B·
1. THIS CHRISTMAS - DONNY HATHAWAY
2. CHRISTMAS IN HOLLIS - Run DMC
3. BACK DOOR SANTA "KNOCK KNOCK" → CLARENCE CARTER
4. Last Christmas WHAM!
5. "CHRISTMAS RAPPING" - Kurtis Blow
6. LET IT Snow ≡ FRANK SINATRA
7. Feliz Navidad - José Feliciano
ALIGNED BY OPERATOR Emz
NOT FOR SALE!!!!
KEEP! Jamming
MANDATORY
Merry Xmas!
JOY
THAT'S SANTA
THAT'S AN ELF
4:20
cant stop wont stop
Wtf?
Merry

FIRST
COMMUNION

"And as they were eating, Jesus took bread, and blessed it, and brake it, and gave it to the disciples, and said, 'Take, eat; this is my body.'

And he took the cup, and gave thanks, ..."
Matthew 26:26-27

We would like to give special thanks to Miss Barbara Thompson, whose love, help, and devotion made this album possible.

MUSICIANS

Mr. Howard Smith Jr.	Organist
Mr. Melvin Williams	Pianist
Mr. John McKee	Director
Mr. Ralph Vanderford	Assistant Director
Ms. Marie Griffin	Writer-President
Mr. Hebert Silver	Tamborine
Larry Loving	Tamborine
Charles Peaker	Tamborine
Ms. Barbara Thompson	Writer
William Booth	Drummer

A special credit to Ms. Pat Loving, album cover photo/Cyberteclnices Recording Company/ Recording Studio, Dayton, Ohio

The Excelsiors Choral Ensemble of Baltimore, Maryland, was formed in October of 1972. Though small in number, they are large in spirit. With their motto being "Singing for higher heights and deeper depths in Christ Jesus," they've found no greater pleasure than inspiring, uplifting and encouraging people through their songs of faith.

Besides appearing on several TV programs and singing in various churches throughout the State of Maryland, they have extended their services to such places as Washington, D.C., New Jersey, Virginia, North Carolina, and Ohio - the birthplace of FIRST COMMUNION.

The Excelsiors, a group of young people that are bent and determined to keep on the hearts and minds of God's people the world over that God is, and forever shall be, supreme, just, merciful and great, not only in and through them but for every-one-everywhere. All of the group with the exception of two are members of the same church, **The United Baptist Church** of Baltimore, Maryland, where the very fine pastor is the Rev. Dr. George Vanderford. This, our first recording, is a special dedication to our parents, pastor, Mr. Howard "Stubby" Smith, and last but not least, the one and only Jesus Christ, our Savior.

This group has given their very best in presenting this album for they know fo the hard trials and tribulations that have accompanied them in their last three years - yet with mounting success they have been able to maintain their humility to carry their convictions in their hearts with only one thought in their minds, "to serve the Lord and through their singing they will endeavor to believe that they might win more souls for Christ." For he promised that if we live right, stay right and have gone the "last mile of the way," then there will be rest at the close of the day. These dynamic artists present this album of religious songs which will warm the hearts of all who have faith and believe in God. And to the unbeliever, just "Let Jesus In Today" and you can witness to how wonderful God really is and can join in with us in saying "He's My Everything."

The Excelsior Choral Ensemble is so full of musical surprises until there is hardly any description. We are often forced to repeat ourselves when we speak of them. Yes, we've said it before and since there is no better way to describe the musical genious that went into the making of this album, we will have to say it again (and the next time around we'll probably have to say it again). Our hats are off to all who have shared this, our First Communion and who have given us support. And most of all "Thank You Lord."

Side One

1. He Promised 4:23
   (J.C. White)
2. Thank You Lord 4:33
   (Inez Andrews)
3. He's So Wonderful 2:23
   James R. Peterson
4. Jesus 2:41
   (Trad.)
5. Savior More Than Life To Me . . 4:42
   (P.D.)

Side Two

1. Shine 5:27
   (P D.)
2. Last Mile Of The Way 4:45
   (P.D.)
3. He's My Everything 2:24
   (Jesse Frazier)
4. Let Jesus In 2:43
   (Howard Smith Jr.)
5. More Love To Thee 2:20
   (P.D.)

For engagements contact:
Mr. Ralph Vanderford
4307 Groveland Avenue
Baltimore, Maryland 21215
(301) 466-4833

GX 01-1120

BOB McGILPIN II

Get Up!

SIDE A:
"Sexy Thing"
"54"
"Get Loose"
"Kitten On The Keys" (performed by Ben Ratner)

SIDE B:
"Ready To Get Heavy"
"Get Up And Do It Again"
"Disco Dancer"
"Too Much Of A Good Thing"

Produced by Norman B. Ratner

All songs written by: Bob McGilpin and John Hoke, except: "54" written by Bob McGilpin and Linda Marshall. All songs published by Rateo Music ASCAP.

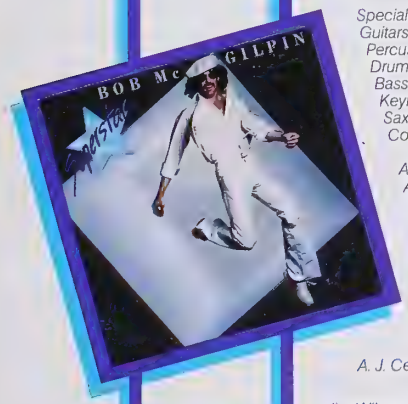
Recorded at Redondo Pacific Studio: "Disco Dancer"
"Get Up And Do It Again"
"Ready To Get Heavy"
Engineered by Roger Paglia
Arranged by Greg Poree, Bob McGilpin & John Hoke

Recorded at Smoketree Ranch: "Sexy Thing"
Engineered by Doug Perry
Arranged by Pat DeVuono, Bob McGilpin & John Hoke

Recorded at Pasha: "Get Loose"
"Too Much Of A Good Thing"
"54"
Engineered by Bob Stringer
Arranged by Pat DeVuono, Bob McGilpin & John Hoke

Mixing and overdubs done at Love N' Comfort
Mixing engineer: Norman B. Ratner

Personal Management: Norman B. Ratner/Norman B. Ratner Productions, Inc.
Los Angeles, California
Business Management: Harvey Levy/Carlin-Levy & Co
Beverly Hills, California
Thank you Harvey and Phil
Representation: William Morris Agency
Beverly Hills, California
Thank you Norman Brokaw



Special thanks to all the musicians:
Guitars — Greg Poree, John Rowen, Bob McGilpin & John Hoke
Percussion — Jerry Steinholtz & John Hoke
Drums — Ralph Humphrey
Bass — Jeff Eyrich and John Hoke
Keyboards & Synthesizer — Randy Walden, Pat DeVuono, Bob McGilpin & John Hoke
Sax & flute — Rusty Higgins
Concert Master — Paul Cacia

All vocals: Bob McGilpin & John Hoke
*Additional vocals by *Carol Robins, Mona Lisa & Oma Drake: "Get Up And Do It Again"*
Art Director: Lauren Garza
Photography by Stewart Price
Typography by Tropicana Graphics

Special thanks to Norman B. Ratner. Once again your faith and determination have made it all possible. You're a true friend first and always.
Pat DeVuono & Greg Poree. For their creative energies.
John Hoke for your friendship and positive vibes . . . See you on the North Island
Richard E. Martin C.P.S. for his loving support
A. J. Cervantes & Butterfly Records . . . Thanks for making my dream come true.

Jim Wilson for keeping it legal.

Dedicated to Eleanor McGilpin and William A. McGilpin (Mom & Dad) with humble gratitude to God, the source of my talent and ability to use it.

HECHO EN MEXICO POR GAMMA, S. A. / EMERSON 304 / MEXICO 5, D. F.

MASTERPLAN

NEW WAVE
VISUAL RADIO
SALES SUPPORT
SYSTEM

MT-16

MIND TRAPS DISC 16

SIDE 1

"TRADE-IN-WIFE"
(A-4145 - double dealing)
DEMONSTRATED FOR: MANUFACTURED HOME DEALER

1. :63 - Customized for demonstration purposes
2. :63 - Generic version
3. :62 - Visual effects background
4. :05 - Visual effect

"YOU CAN'T WIN 'EM ALL"
(A-4146 - tall order)
DEMONSTRATED FOR: FARM SUPPLY STORE

5. :52 - Customized for demonstration purposes
6. :52 - Generic version
7. :01 - Visual effect
8. :01 - Visual effect

"WHAT YOU'RE LOOKING FOR"
(A-4147 - tour of the store)
DEMONSTRATED FOR: DEPARTMENT STORE

9. :44 - Customized for demonstration purposes
10. :32 - Generic version

"BIRTHDAY"
(A-4148 - refrigerator greetings)
DEMONSTRATED FOR: APPLIANCE STORE

11. :41 - Customized for demonstration purposes
12. :30 - Generic version
13. :18 - Music background

SIDE 2

"THE ADVENTURES OF SUPPERMAN"
(A-4149 - stuck crusader)
DEMONSTRATED FOR: GROCERY STORE

1. :62 - Customized for demonstration purposes
2. :62 - Generic version
3. :57 - Generic voices & pail effects only
4. :12 - Pail effects

"WE CALL IT HOME"
(A-4150 - pumpkinshell lifestyle)
DEMONSTRATED FOR: STORM DOOR AND SIDING COMPANY

5. :49 - Customized for demonstration purposes
6. :49 - Generic version
7. :21 - Generic voices only
8. :02 - Musical stinger

"A GENERATION OF TOOLS"
(A-4151 - tooling through time)
DEMONSTRATED FOR: HARDWARE STORE

9. :60 - Customized for demonstration purposes
10. :60 - Generic version
11. :55 - Generic voices only
12. :16 - Visual effects

"NOT TONIGHT, I HAVE A HEADACHE"
(A-4152 - automotive breakdown)
DEMONSTRATED FOR: AUTOMOBILE DEALER SERVICE DEPARTMENT

13. :62 - Customized for demonstration purposes
14. :62 - Generic version
15. :30 - Generic voices only
16. :03 - "Do you have a headache"
17. :03 - "Not tonight, I have a headache"
18. :05 - "We're the no more headaches people"
19. :01 - visual effect
20. :30 - musical background with vocals

TM

TM Productions, Inc.

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MASTERPLAN

MT-5

MIND TRAPS DISC 5

SIDE 1

"THEY RENT IT ALL"
(TMA4054 — Jazzy rhyme)

USAGE: RENT-ALL STORE

CUT
1. :56 — Customized for demonstration purposes
2. :56 — Generic version
3. :56 — Music background

"LOST FOR AN ANSWER"
(TMA4055 — Desert scenario)

USAGE: CONVENIENCE STORE

CUT
1. :59 — Customized for demonstration purposes
2. :59 — Generic version
3. :59 — Visual effects background

"NOAH KNOWS"
(TMA4056 — Improbable duo dialogue)

USAGE: PET SHOP

CUT
1. :58 — Customized for demonstration purposes
2. :58 — Generic version
3. :56 — Visual effects background: thunder, rain
4. :58 — Visual effects background: animals

"JOHN AND GRACE"
(TMA4057 — Soap opera)

USAGE: FURNITURE STORE

CUT
1. :60 — Customized for demonstration purposes
2. :60 — Generic version
3. :22 — Music background

SIDE 2

"DID YOU KNOW?"
(TMA4058 — Fast paced statistical query)

USAGE: CAR DEALER

CUT
1. :60 — Customized for demonstration purposes
2. :59 — Generic version

"THE COMPLETE RECORD SHOP"
(TMA4059 — Alphabetical sleeptalker)

USAGE: RECORD STORE

CUT
1. :60 — Customized for demonstration purposes
2. :60 — Generic version

"TWO NUMBERED TREES"
(TMA4060 — Blind innocence)

USAGE: RESTAURANT

CUT
1. :60 — Customized for demonstration purposes
2. :60 — Generic version
3. :45 — Generic voices only

"CANDY KISSES"
(TMA4061 — Intimate drive-in chat)

USAGE: GENERAL

CUT
1. :58 — Customized for demonstration purposes
2. :58 — Generic version
3. :32 — Generic voice only

TM

TM Productions, Inc.

(See Master Manual for complete scripts and timings.)

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AP-106

Peerless

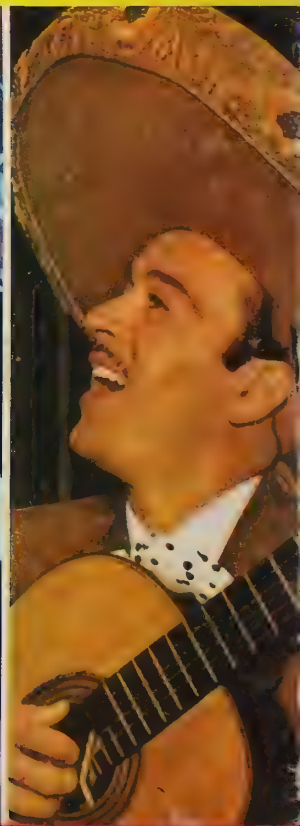
EL ALBUM FABULOSO DE

PEDRO INFANTE

36 DE SUS MAS INOLVIDABLES CANCIONES

AMORCITO CORAZON
FLOR SIN RETOÑO
NUBE GRIS
E L L A
R O S A L I A
CIEN AÑOS
VIVA MI DESGRACIA
NANA PANCHA
Y O
LA CALANDRIA
UN MUNDO RARO
LUNA DE OCTUBRE
EL PLEBEYO
TRES CONSEJOS
CUANDO EL DESTINO
EL PIOJO Y LA PULGA
TU RECUERDO Y YO
LA QUE SE FUE
MALDITA SEA MI SUERTE
HISTORIA DE UN AMOR
NI POR FAVOR
TU Y LAS NUBES
TE QUIERO ASI
GORRIONCILLO PECHO AMARILLO

Y DOCE EXITOS MAS



El Album Fabuloso de PEDRO INFANTE

Peerless
AP-106

Un auténtico super álbum triple es el que presentamos en esta ocasión con selectísimas recopilaciones de los más grandes éxitos del ídolo de México **PEDRO INFANTE**. La programación de este ejemplar, da como resultado un maravilloso recorrido musical a través de las melodías que **PEDRO** amó e interpretó como nadie.

Esta joya discográfica, es un verdadero obsequio al oído y al corazón.

1

Lado A

PENJAMO
(Rubén Méndez) PHAM 3:16

CUANDO SALE LA LUNA
(José Alfredo Jiménez) EMMI 3:19

MI PREFERIDA
(Pedro Galindo) DIR. 2:55

SOBRE LAS OLAS
(Juventino Rosas) D. P. 3:06

CAMINO A GUANAJUATO
(José Alfredo Jiménez) EMMI 3:05

NOCTURNAL
(José Sabre Marroquín) PHAM 2:35

Lado B

LAS MAÑANITAS
(D. P.) 2:55

EL MUNDO
(Fabregat-Molina) PHAM 3:25

DIOS NUNCA MUERE
(Alcalá-Garrido) PHAM 2:41

TRES DIAS
(Tomás Méndez Sosa) DIR. 2:30

LAS GOLONDRINAS
(Nicolás Juárez) D. P.

QUE ME TOQUEN LAS GOLONDRINAS
(Tomás Méndez Sosa) DIR. 3:08

2

Lado A

EL PLEBEYO
(Felipe Pinglo) EMMI 3:15

TRES CONSEJOS
(Fuentes Cervantes) PHAM 3:13

CUANDO EL DESTINO
(José Alfredo Jiménez) EMMI 2:40

EL PIOJO Y LA PULGA
(Felipe "Charro" Gil) PHAM 2:40

TU RECUERDO Y YO
(José Alfredo Jiménez) EMMI 3:05

LA QUE SE FUE
(José Alfredo Jiménez) EMMI 2:30

Lado B

MALDITA SEA MI SUERTE
(Esperón-Urdimalas) PHAM 3:10

HISTORIA DE UN AMOR
(Carlos Almarán) EMMI 3:11

NI POR FAVOR
(Fuentes-Cervantes) PHAM 3:24

TU Y LAS NUBES
(José Alfredo Jiménez) EMMI 2:37

TE QUIERO ASI
(Prado-Sancristóbal) PHAM 3:47

GORRIONCILLO PECHO AMARILLO
(Tomás Méndez Sosa) 2:54 DIR.

3

Lado A

AMORCITO CORAZON
(Esperón-Urdimalas) PHAM 2:50

FLOR SIN RETOÑO
(Gassón) DIR. 3:07

NUBE GRIS
(Eduardo Márquez Tellado) MUMUSA 2:35

ELLA
(José Alfredo Jiménez) EMMI 2:50

ROSALIA
(Letra: Catalina D'Erzell) DIR.

CIEN AÑOS
(Fuentes-Cervantes) PHAM 3:27

Lado B

VIVA MI DESGRACIA
(Francisco Cárdenas) PHAM 3:05

NANA PANCHA
(Pichirilo-Rosendo Ruíz) EMMI 2:53

YO
(José Alfredo Jiménez) EMMI 2:55

LA CALANDRIA
(Manuel Hernández) M.M.M. 2:57

UN MUNDO RARO
(José Alfredo Jiménez) EMMI 3:12

LUNA DE OCTUBRE
(José Antonio Michel) PHAM 2:45

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MUSICA HELVETICA

Swiss Broadcasting Corporation
European and Overseas Services
– Transcriptions –

MUSICA HELVETICA

SWISS FOLK MUSIC VII : SUMMERTIME IN SWITZERLAND

(Programme No. 23 / Record MH - 23)

Manuscript: Lance Tschannen and Nicolas Lombard
Produced by: Lance Tschannen
Narrated by: Nicolas Lombard Time: 25:20

SIGNATURE TUNE

ANNOUNCER : SBC, the Swiss Broadcasting Corporation presents : MUSICA HELVETICA. Today - "Summertime in Switzerland" - music connected with some of the folk customs and traditions observed in this country during the summer season.

* * * * *

MUSIC : Kuhreihen von der Frutt (Trad.) M: 1:00 S: 2:10

NARRATOR : In many parts of Switzerland, late spring or early summer is the time to drive the cattle up to the alpine pastures for the warm season.

Of course, quite a number of rules and traditions have been handed down concerning the way the "Alpauffahrt" - this Alpine ascent - is to take place. The customs may vary from area to area, but everywhere it's a festive event, carefully planned and executed: the cowbells of all sizes and of different shapes are meticulously cleaned and polished, and usually very early in the

Swiss Broadcasting Corporation
European and Overseas Services
– Transcriptions –

MUSICA HELVETICA

GREAT NAMES IN SWISS FOLK MUSIC III : LUZI BERGAMIN

(Programme No. 24 / Record MH - 24)

Manuscript: Lance Tschannen and Nicolas Lombard
Produced by: Lance Tschannen
Narrated by: Lance Tschannen

Time: 25:13

SIGNATURE TUNE

ANNOUNCER : SBC, the Swiss Broadcasting Corporation presents ..... MUSICA HELVETICA. Today's programme introduces another prominent Swiss folk musician: Luzi Bergamin.

* * * * *

MUSIC : Alter Marsch (fade under after 42")

NARRATOR : This Swiss folk tune at first sight might create a certain amount of confusion. It is a march, yet it isn't really a tune for marching; for in Swiss folk music the march is a very popular dance. It is played by a band called The Bernese Ländler Quintet, yet it is really folk dance music from a very different part of Switzerland, from the Grisons, that mountainous region in the southeast of the country. But one thing is certain about it, it is from the pen of Luzi Bergamin, one of Switzerland's most popular folk musicians .... who is actually a government official by profession.

MHS 912690H
A DIGITAL RECORDING

Benny Carter/Phil Woods

MY MAN BENNY MY MAN PHIL

MHS STEREO 912690H
A DIGITAL RECORDING

Benny Carter/Phil Woods

MY MAN BENNY — MY MAN PHIL

SIDE 1

1. Reet's Neet
   Phil Woods
2. Just a Mood (version two)
   Benny Carter
3. Sultry Serenade
   Tyree Glenn
4. We Were in Love
   Benny Carter
5. My Man Benny
   Phil Woods

SIDE 2

1. My Man Phil
   Benny Carter
2. Just a Mood (version one)
   Benny Carter
3. M.A. Blues
   Benny Carter
4. People Time
   Benny Carter
5. I'm Just Wild About Harry
   Eubie Blake/Noble Sissle

Benny Carter,
Alto sax, trumpet (on "We Were in Love" and "People Time"), vocal (on "My Man Phil")

Phil Woods,
Alto sax, clarinet (on "We Were in Love")

Chris Neville, Piano
George Mraz, Bass
Kenny Washington, Drums

(Continued from inside)

the catchy melody is an effective vehicle for solos by Benny, Phil, Chris, and George. Kenny's infectious drumming underpins a perfect performance.

WE WERE IN LOVE might sound as if it were performed by a completely different group. It's still Benny, Phil, and company, with Benny on trumpet and Phil on clarinet. Carter fans will recognize the tune as a Carter original, included on his *Additions to Further Definitions* album from 1966. The New Orleans-flavored treatment here is entirely different, however. During a break, Benny demonstrated the piece at slow tempo, backed only by Chris. The effect was so arresting that it was decided to keep that approach for the recording. After Benny's opening, Phil eases in, taking the lead on the bridge, where he is joined by the bass and drums. Chris' piano is appropriately gospel-tinged. Benny returns, with Phil adding some lovely fills and counterpoint. The two horns blend warmly during the final ensemble. Both Carter and Woods have distinctive sounds on their "second" instruments. Benny's trumpet is bright and his phrasing relaxed. Phil's clarinet tone is rich and mellifluous. During the playback, Phil smiled and commented, "This would make one hell of a blindfold test!"

The genesis of the two tributes, MY MAN BENNY and "My Man Phil," has already been recounted. The former is another example of Phil's inventive writing for a small group. "I orchestrated it for the whole quintet," Phil notes. "Everyone has a part. There's a written bass part, and I showed Chris the piano voicings I wanted in order to flesh it out. I took the choicest notes I could find for the two altos, and tried to get some contrapuntal things going. There's a lot that can be done with a quintet. Too many groups overlook that potential by just playing the head, going in and out." The result, as on "Reet's Neet," is an ensemble sound that is greater than the sum of its parts. Phil points out that the bridge is "a harmonic doff of the cap" to Carter, using the harmony of the bridge to his famous "When Lights Are Low." The solo order is Phil, Benny, Chris, and George. The arrangement makes effective use of space, and once again Kenny Washington displays great sensitivity in his fills, accents, and dynamic shadings. Woods has often acknowledged his musical heroes by dedicating compositions to them (his 1978 album *I Remember* is comprised entirely of such dedications). But "My Man Benny" is the first such tribute on which the honoree actually plays!

MY MAN PHIL, Carter's bouquet to Woods, is the latest chapter in Benny's occasional vocal recording career, dating back to 1933. Carter elected not to play on the track, letting Phil take the instrumental spotlight. The composer himself, however, delivers his heartfelt lyric with great élan. Phil enters on cue, with a glissando that has to be heard to be believed. His electrifying solo completely justifies Carter's encomium. Originally planning to take two choruses, Woods, as the lyric says, "sails through" a third. Carter remarked to him afterward, "I was hoping you'd do that, but I didn't want to ask!" The vocalist returns for the final chorus, before Phil's spectacular tag ending. For those who would like to sing along, Carter's lyrics follow:

My man Phil,
My man from now until,
When he plays he will amaze you with his skill
Cool or hot,
To him it matters not
Old or new,
Funk or blue,
He'll sail through.
Adolphe Sax,
Before he made that horn,
Knew someday, somewhere a Phil Woods would be born
Jack or John, Bob or Bill,
Let them say what they will,
But goodness knows nobody blows
Like my man Phil.

M.A. BLUES, written by Carter especially for this date, provides the forum for an extended dialogue between the two altos. Solos are by Woods, Neville, Carter, and Mraz. Woods then launches an exciting series of trades—first fours, then twos—which display the great empathy between him and Carter. In keeping with the spirit of the session, the "M.A." in the title stands for "mutual admiration."

PEOPLE TIME is a gorgeous Carter ballad, which he premiered in 1987 with the American Jazz Orchestra. It was recorded under the title "People" as part of the *Central City Sketches* suite (MHS 922211F). "I just had to hear Phil play the melody," Carter explains. Woods' opening statement does it full justice. The composer himself solos on trumpet in the second chorus, which he shares with Neville's tasteful piano.

I'M JUST WILD ABOUT HARRY is, of course, the smash hit from Eubie Blake's 1921 show *Shuffle Along*. At one time perhaps the best-known melody in the country, the tune certainly has not been overplayed in recent years. It proves a surprisingly conducive vehicle for spirited improvisations by Benny, Phil, and Chris. Note how Phil picks up on Benny's last phrase and runs with it. Benny and Phil trade fours with Kenny for a chorus, the drummer once again demonstrating his crisp precision and swing. A tongue-in-cheek ending lends a period flavor to this updated classic.

Ed Berger

Timings
Side 1 6:21 6:37 8:20 4:54 6:46/31:10
Side 2 4:34 6:47 7:52 4:22 5:39/29:26

Publishers
Side 1 Bands 1 & 5 Music DuBois (BMI); Bands 2 & 4, Bee Cee Music (ASCAP)
Side 2 Bands 1-4 Bee Cee Music (ASCAP) Band 5 M. Witmark & Sons (ASCAP)

Phil Woods is the leader of the Phil Woods Quintet, which records exclusively for Concord Jazz
Recorded November 21 & 22, 1989 at RCA Studio B, New York City
Produced by Ed Berger
Engineering: Gregory K. Squires and Joe Lopes
Digital Editing: Gregory K. Squires
Special thanks to Larry Berger and Jill Goodwin
Cover Photo by Nick Sangiamo
Jacket Design: Nancy Kammerer
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MASTERPLAN

MT-4

MIND TRAPS DISC 4

SIDE 1

"BRAKES FAILED"
(TMA4046 — Police communications)

USAGE: BRAKE SERVICE

CUT
1. :55 — Customized for demonstration purposes
2. :55 — Generic version
3. :15 — Police dialogue
4. :45 — Music background

"NEXT TO MY MANIFOLD"
(TMA4047 — Under-the-hood dialogue)

USAGE: AUTO SUPPLY

5. :60 — Customized for demonstration purposes
6. :60 — Generic version
7. :55 — Generic voice only
8. :61 — Visual effects background

"MULTIPLE-CHOICE"
(TMA4048 — Humorous quiz)

USAGE: TIRE DEALER

9. :60 — Customized for demonstration purposes
10. :55 — Generic version
11. :33 — Generic voices only
12. :33 — Visual effects background

"ONE OWNER, LOW MILES"
(TMA4049 — Dialogue with vivid examples)

USAGE: PRE-OWNED CARS

13. :61 — Customized for demonstration purposes
14. :61 — Generic version
15. :48 — Generic voices only
16. :32 — Visual effects background
17. :08 — Vivid examples background
18. :03 — Mystic gliss

SIDE 2

"IT'S ALL HERE"
(TMA4050 — Straight monologue)

USAGE: AUTO SUPPLY

CUT
1. :58 — Customized for demonstration purposes
2. :58 — Generic version (visual effects background)

"TIRELESS INTERVIEWER"
(TMA4051 — Comic tire interview)

USAGE: TIRE DEALER

3. :62 — Customized for demonstration purposes
4. :61 — Generic version
5. :35 — Generic voices only
6. :61 — Visual effects background

"THIS IS YOUR CAR RADIO"
(TMA4052 — Opinionated radio monologue)

USAGE: TIRE DEALER

7. :60 — Customized for demonstration purposes
8. :60 — Generic version
9. :62 — Visual effects background

"FLASHIN' BLUES"
(TMA4053 — Highway dialogue)

USAGE: CB RADIO DEALER

10. :62 — Customized for demonstration purposes
11. :51 — Generic version
12. :47 — Generic voice only

TM

TM Productions, Inc.

(See Master Manual for complete scripts and timings.)

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THE

LIRA

TAMBURITZANS

PLAY FOR YOU

- Jablane
- Misirlou
- Drugarice
- Migo Zatvorile
- The Lira Polka
- U Daljini
- Al Su Lepe
- Da Li Poznas Nase More
- A Medley Of Songs And Dances
- Maskare

GLP-1250

GATEWAY RECORDINGS, INC.
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PITTSBURGH 22, PENNA.

THE LIRA TAMBURITZANS

The Lira Tamburitza Orchestra of Lorain, Ohio is under the capable direction of Roy Kudrin. The youthful group of tamburitza players range in age from 10 to 25. Their backgrounds and interest vary widely but they have one great interest in common, — Love of tamburitza music. This entire situation developed a few years ago when this group approached Roy, asking him to begin instructions. The invitation was accepted and rehearsals began.

Mr. Kudrin has a deep and loving interest in tamburitza music which was instilled by his father who was Roy's first instructor. Both Roy and his sister, Viola, have gained considerably through this deep background and this can be seen by what you are about to hear.

A most competent musician, Roy stands on a musical plateau of the highest attainment. He is well versed in tamburitza as well as modern music, having been widely exposed to both fields. His musical mastery is obvious with the fact that he is able to play all of the tamburitza instruments equally well. This well rounded musical background gives him the necessary foundation in instruction and direction.

These carefully chosen tunes feature Roy and his sister Viola, instrumentally and vocally. Adding her voice in trio (U Daljini) and singing a duet with Vi (Migo Zatvorile) is Ann Erdelajac. These are selections that have special meaning in giving you, the listener, a full understanding and appreciation of the warmth that can be conveyed through music.

Constantly working toward development and improvement, the Lira group feels they can now present to you the fruit of their efforts. Here then are the results of this ever developing orchestra of tamburitza-lovers.

Side 1

1. Jablane
2. Misirlou
3. Drugarice
4. Migo Zatvorile
5. Lira Polka

Side 2

1. U Daljini
2. Al Su Lepe
3. Da Li Poznás Náse More
4. Medley of Songs and Dances
5. Máskars

This album will provide high quality reproduction on both mono and stereo playback equipment through the Vari Phase process exclusive with Gateway.

For maximum results, this record should be played through a reproducing system compensating for the RIAA equalization curve.

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Estela Nuñez

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y orquestas de
MAGALLANES *
MANUEL ALEJANDRO **
CHUCHO FERRER ***

LADO A	LADO B
POR PRIMERA VEZ * *(Fuentes - Roth)*	** **AVE MARIA** *(Manuel Alejandro)*
QUIERO VIVIR ** *(Manuel Alejandro)*	** **NO VALE LA PENA** *(Manuel Alejandro)*
FATALIDAD *** "Fatalita" *(Bardotti-Pintucci- Okamura)*	* **FELICIDAD** *(A. Manzanero)*
ME GUSTA COMO ERES *** "I Love How You Love Me" *(B.Mann- L. Kolber-Omero)*	** **ADIVINA ADIVINANZA** *(Manuel Alejandro)*
LA MUÑECA * "La Bambola" *(F.Migliacci-Zambrini-Cini-Okamura)*	** **YA ME VOY** *(Manuel Alejandro)*

Nació para cantar, ya que lo hace desde su tierna infancia y ahora que es una bella joven, ha encontrado su plena madurez interpretativa, que se refleja en las melodías contenidas en éste álbum. Cuatro de estas canciones, interpretó Estela en la película "Sor Ye Ye" y ésta es la grabación original de ellas, que dirigió personalmente Manuel Alejandro, Ellas son: "Ave María", "No Vale la Pena", "Adivina Adivinanza" y "Ya me voy", que usted identificará inmediatamente si ha visto la película. Hay también canciones como "Felicidad" de Armando Manzanero. "Por Primera vez" del equipo conyugal triunfador Fuentes - Roth y algunas canciones europeas como "Me gusta como Eres", "Fatalidad", y "La Muñeca", que la voz de Estela convierte en creaciones. Conózcala e identifíquela, que sin duda en breve será la estrella de la canción juvenil y una de las favoritas de todo el continente de habla hispana.

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FTA

FLPS 151
STEREO

LOS PALMERAS

CRIOLLOS

Vol. II

STEREO

FTA

FLPS 151

LOS PALMERAS CRIOLLOS

Vol. II

LADO "A"

1.- **HISTORIA DE MI VIDA** (Mario Cavagnaro)	- **EL ROSARIO DE MI MADRE** (Mario Cavagnaro)	Vals
2.- **HILDA** (Alberto Haro)	- **PRENDA MIA** (Alberto Haro)	Vals
3.- **AJENA** (Juan Mosto)	- **NO ME QUIERES VER** (Juan Mosto)	Vals
4.- **OCARINAS** (M. Covarrubias)	- **ESPERAME** (N. Wetzell)	Vals
5.- **QUE BONITOS OJOS** (D. A. R.)	- **A LA HUACACHINA** (D. A. R.)	Polkas
6.- **EL ULTIMO BESO** (Rolando Díaz Vásquez)	- **OLVIDATE DE MI AMOR** (Anna Renner)	Vals

LADO "B"

1.- **YO TENGO UNA PENA** (Augusto Polo Campos)	- **CRUELDAD** (J. Di Roma - A. Núñez)	Vals
2.- **JAMAS IMPEDIRAS** (José Escajadillo)	- **CADA DIA** (José Escajadillo)	Vals
3.- **DE PUERTA EN PUERTA** (Augusto Polo Campos)	- **NIDO VACIO** (Augusto Polo Campos)	Vals
4.- **PERDON POR ADORARTE** (F. Figueroa)	- **SI ME QUEDO QUE ME DAS** (V. Tafur - G. Dean)	Vals
5.- **SONRISAS** (Pedro Espinel)	- **TACNA** (O. Zilbert)	Polkas
6.- **EL PLEBEYO** (F. Pinglo Alva)	- **EL HUERTO DE MI AMADA** (F. Pinglo Alva)	Vals

FLPS - 136

FLPS - 152

Este es el segundo volumen de "Los Palmeras Criollos", genuinos intérpretes de nuestra música. Identificados plenamente por su depurado estilo. "Los Palmeras" ya tienen asegurado un lugar de privilegio en nuestro cantar.

Esta es un solo aparte, porqué no decirlo, del criollismo que ellos cultivan y que han convertido en virtuosismo, según entendidos en estos menesteres. Ellos no hacen sino ratificar la fama con que cuentan en el exterior.

En esta oportunidad sólo se les ha llamado para grabar este larga duración, para deleitar a los criollos de corazón... como Ud.

Y decimos que sólo se les ha llamado para grabar, ya que sus compromisos, impostergables por cierto, en el exterior, no les permite otra cosa en nuestro medio.

Cuando este disco llegue a vuestras manos, "Los Palmeras" estarán presentándose, entre vítores y aplausos, en afamados escenarios del Continente. Así son "Los Palmeras": para unos peregrinos de su profesión; para otros, auténticos "Embajadores de nuestro criollismo".

FLPS - 144

FLPS - 151

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Cómo Olvidar
José Mª Napoleón
"TU Y NADIE MAS"

LADO A
LEÑA VERDE
NAPOLEON
GOLONDRINA
MIENTRAS LLUEVE
NAPOLEON
GOLONDRINA
ELLA SE LLAMABA...
NAPOLEON
GOLONDRINA
ESPERO
NAPOLEON
GOLONDRINA
LAS FLORES DEL JARRON
NAPOLEON
MUSINOVA

LADO B
MIA NADAMAS
NAPOLEON
GOLONDRINA
VUELVE A MI
NAPOLEON
GOLONDRINA
A USTED
NAPOLEON
GOLONDRINA
PARA VIVIR
NAPOLEON
MUSINOVA
COMO OLVIDAR
NAPOLEON
GOLONDRINA

ARREGLOS Y DIRECCION
LADO A
1.-Chucho Ferrer
2,5.-Jonathan Zarzoza
3,4.-[illegible]

LADO B
1,4,5.-Chucho Ferrer
2,3.-Jonathan Zarzoza

DIRECTOR ARTISTICO: Jaime Sanchez Rosaldo

COROS:
HILDA LOFTUS/PATRICIA ALZAGA/TERESA GONZALEZ
MARTHA VENTURA/MARCO POLO GARIBAY/HECTOR LAMORAVO

FOTOGRAFIAS: Portada.-Gilardi-MW, S.A. Publicidad
Contra.-Patricia Corezo-Victor Ch[illegible]

DISEÑO: J. Arturo Ramirez N. -Patricia Cervantes M.

Mi agradecimiento al maestro Jesús "Chucho" Ferrer, por participar de manera tan especial en este disco; igualmente gracias a Jonathan Zarzoza por ser parte en mis canciones y con sus valiosos arreglos. A Mario Patrón y a todos los señores músicos, que a lo largo de mis 10 años como autor e intérprete, han intervenido en mis discos.

P.D. Este disco, se lo dedico a Jaime Sánchez R. mi amigo y Director Artístico.

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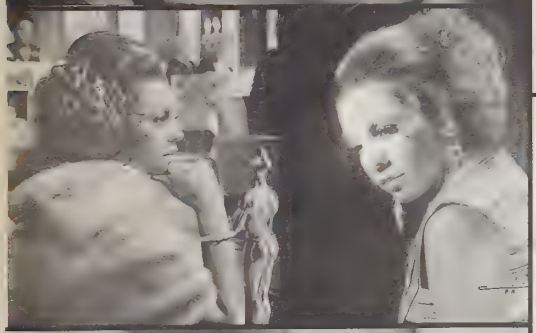

Carmita Jimenez

En Puerto Rico hay muchisimas cantantes, la mayoría muy buenas. Unas se dedican a interpretar la música que prefiere la juventud, otras se dedican al tipo de música mas conservadora, la que prefieren los adultos. Hay otras que a pesar de que tratan de llegar tanto a los adultos como a los jóvenes solo logran cautivar a uno de los dos bandos. Sin embargo hay una que sí es admirada por ambos grupos. Ya deben saber Uds. que nos referimos a CARMITA JIMENEZ, la verdadera reina de la canción latina, la dama TV 1971, seleccionada cancionera del año tanto en Puerto Rico como en Nueva York. Es un orgullo para los Discos Borinquen contar con una cantante del calibre de Carmita Jimenez imitada por muchas, igualada por nadie. Con mucho placer les presentamos su primer álbum para nuestro sello.

Lado - A:

1- Al Ver Que Te Me Vas.
(D.R.)
2- Cuando Vuelva Amanecer.
(Julio Iglesias)
3- Color Noche.
(José Escajadilla)
4- El Plebeyo.
(Felipe Pinglo)
5- La Casa Vacia.
(Arturo Díaz Rivero)
6- Requiem A Un Amor
(Moncho Usera)

3-6 - Arr. Moncho Usera
1-2-4-5 Arr. Pedrito Rivera

Lado - B:

1- Si Yo Fuese Esa.
(Luis A. Ortega)
2- Que Se Enteren.
(Emilio Guedes)
3- Quiero Ser Tu Dueña.
(Mario Jarigo)
4- Mira Mi Amor.
(Elio Roca)
5- En Recompensa.
(D.R.)

1-2-3-4 - Arr. Moncho Usera
5 Arr. Pedrito Rivera

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YO NECESITO TU AMOR
MELANCOLIA
FASCINACION
EL MEJOR DE MIS AMIGOS
B
EL RELOJ/HISTORIA DE UN AMOR/PERFIDIA/MARIA MINENA
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MT-2

MIND TRAPS DISC 2

SIDE 1

"HOW MUCH DO YOU WEIGH NOW?"
(TMA4030 — Happy party atmosphere)

USAGE: CLOTHIER

CUT
1. :44 — Customized for demonstration purposes
2. :44 — Generic version
3. :44 — Generic voices only
4. :46 — Music background
5. :46 — Visual effects background

"THE PIZZA WAR"
(TMA4031 — Fast-paced humor)

USAGE: PIZZA PARLOR

6. :60 — Customized for demonstration purposes
7. :56 — Generic version
8. :50 — Generic voices only
9. :54 — Visual effects background

"I THOUGHT IT WAS SAM"
(TMA4032 — Sultry phone call)

USAGE: SUPERMARKET/GENERAL

10. :31 — Customized for demonstration purposes
11. :31 — Generic version
12. :26 — Generic voice only
13. :31 — Music background
14. :02 — Visual effects

"I KNEW YOU'D LIKE THE FOOD HERE"
(TMA4033 — Confrontation, resolved)

USAGE: RESTAURANT

15. :60 — Customized for demonstration purposes
16. :60 — Generic version
17. :58 — Generic voice only
18. :61 — Music background
19. :60 — Visual effects background

SIDE 2

"WHAT A BULLFROG DOES TO A BUG"
(TMA4034 — Fast-paced humor)

USAGE: AUTOMOBILE SERVICE

CUT
1. :59 — Customized for demonstration purposes
2 :40 — Generic version
3. :40 — Generic voices only
4. :32 — Visual effects background
5. :03 — "Rip off" effect

"UNLESS YOU WANT"
(TMA4035 — Authoritative and intriguing)

USAGE: NIGHTSPOT

6 :58 — Customized for demonstration purposes
7 :58 — Generic version
8 :55 — Generic voices only
9 :58 — Music background

"INK BLOTS"
(TMA4036 — Psychiatric dialogue)

USAGE: SUMMER SALES AND CLEARANCE

10 :55 — Customized for demonstration purposes
11. :54 — Generic version
12. :49 — Generic voice only
13 :11 — Visual effects

"A TASTE OF SLOWER DAYS"
(TMA4037 — Serious, serene, and nostalgic)

USAGE: "OLD TOWN" SHOPPING

14 61 — Customized for demonstration purposes
15 61 — Generic version
16 58 — Generic voice only
17 42 — Music background
18 60 — Visual effects background

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TM Productions, Inc.

(See Master Manual for complete scripts and timings.)

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CMS
CMS 116

A MOMENT IN HISTORY

NIXON RESIGNS
GERALD R. FORD SWORN IN

as the Thirty-eighth President of the United States

DATE DUE

INCLUDES:

- Nixon's complete speech of resignation, Thursday, Aug. 8, 1974
- Swearing-in ceremony and remarks of President Ford, Friday, Aug. 9, 1974
- President Ford's address to Congress and the Nation - Monday, Aug. 12, 1974

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CMS
CMS 116

President Ford's Address to Joint Session of Congress and the Nation

Mr. Speaker, Mr. President, distinguished guests and dear friends:

My fellow Americans, we have a lot of work to do.

My former colleagues, you and I have a lot of work to do. Let's get on with it.

I am grateful for your very warm welcome.

I am not here to make an inaugural address. The nation needs action, not words.

Nor will this be a formal report on the state of the Union. God willing, I will have at least three more chances to do that.

It's good to be back in the People's House.

But this cannot be a real homecoming. Under the Constitution, I now belong to the executive branch. The Supreme Court has even ruled that I am the executive branch, head, heart, and hand.

With due respect to the learned Justices—and I greatly respect the judiciary—part of my heart will always be here on Capitol Hill. I know well the co-equal role of the Congress in our constitutional process. I love the House of Representatives. I revere the traditions of the Senate despite my too-short internship there. As President, within the limits of basic principles, my motto towards the Congress is communication, conciliation, compromise and cooperation.

This Congress will, I am confident, be my working partner as well as my most constructive critic. I am not asking for conformity. I am dedicated to the two-party system, and you know which party is mine.

I do not want a honeymoon with you. I want a good marriage.

I want progress and a problem-solving which requires my best efforts, and also your best efforts.

I have no need to learn how Congress speaks for the people. As President, I intend to listen. But I also intend to listen to the people themselves—all the people—as I promised them last Friday. I want to be sure we are all tuned in to the real voice of America.

My Administration starts off by seeking unity in diversity. My office door has always been open and that is how it is going to be at the White House. Yes, Congressmen will be welcome—if you don't overdo it.

The first seven words of the Constitution, and the most important, are these: "We, the people of the United States." We, the people, ordained and established the Constitution and reserved to themselves all powers not granted to Federal and state governments. I respect and will always be conscious of that fundamental rule of freedom.

Only eight months ago, when I last stood here, I told you I was a Ford, not a Lincoln. Tonight I say I am still a Ford, but I am not a Model T.

I do have some old-fashioned ideas. I believe in the basic decency and fairness of America. I believe in the integrity and the patriotism of the citizens. And while I am aware of the House rule that one never speaks to the galleries, I believe in the First Amendment and the absolute necessity of a free press

But I also believe that over two centuries since the first Continental Congress was convened, the direction of our nation's movement has been forward. I am here to confess that in my first campaign for the Presidency — of my senior class in South High School in Grand Rapids, Mich., I headed the Progressive party ticket. Maybe that's why I became a Republican.

Now I ask you to join with me in getting this country revved up and moving.

My instinctive judgment is that the State of the Union is excellent. But the state of our economy is not so good.

Everywhere I have been as Vice President, some 118,000 miles into 40 states and through 55 news conferences, the unanimous concern of Americans is inflation. For once all the polls agree. They also suggest that people blame Government far more than either management or labor or the high cost of everything.

You who come from 50 states, three territories and the District of Columbia know this better than I. That is why you have created since I left here your new budget reform committee. I welcome it and will work with its members to bring the Federal budget into balance by fiscal 1976.

The fact is that for the past 25 years that I had the honor of serving in this body, the Federal budget has been balanced in only six.

Mr. Speaker, I am a little late getting around to it, but confession is good for the soul. I have sometimes voted to spend more taxpayers' money for water projects in Grand Rapids, Mich., while vigorously opposing wasteful boondoggles in Oklahoma.

Be that as it may, Mr. Speaker, you and I have always stood together against unwarranted cuts in national defense. This is no time to changes that nonpartisan policy.

Just as escalating Federal spending has been a prime cause of higher prices over the years, it may take some time to stop inflation.

But we must begin now.

For a start, before your Labor Day recess, Congress should reactivate the Cost of Living Council through passage of a clean bill, without restricting controls, that will let us monitor wages and prices to expose abuses.

Whether we like it or not, the American wage earner and the American housewife are a lot better economists than most economists care to admit.

They know that a Government big enough to give you everything you want, is a Government big enough to take from you everything you have.

If we want to restore confidence in ourselves as working politicians, the first thing we all have to do is learn how to say "no."

The first specific request by the Ford Administration is not to Congress but to the voters in the upcoming November elections. It is this: Support responsible candidates, Congressmen and Senators, Democrats or Republicans, conservative or liberal, who consistently vote for tough decisions to cut the cost of government, restrain Federal spending and bring inflation under control.

I applaud the initiatives the Congress has already taken. The only fault I find with the joint economic committee inflation study authorized last week is that we need its expert findings in six weeks instead of six months.

A month ago the distinguished majority leader of the Senate asked the White House to convene an economic conference of members of Congress, the President's economic advisers and some of the best economic brains from labor, industry and agriculture.

Later this was perfected by a resolution to assemble a domestic summit meeting to devise a bipartisan action later for stability and growth in the American economy. Neither I nor my staff have much time just now for letter-writing. So I will respond in person. I accept your suggestion and I will personally preside.

Furthermore, I propose that this summit meeting be held at an early date and in full view of the American public. They are anxious to get the right answers as we are.

My first priority is to work with you to bring inflation under control. Inflation is our domestic public enemy No. 1. To restore economic confidence, the Government in Washington must provide leadership. It does no good to blame the public for spending too much when the Government is spending too much.

I began to put my Administration's own economic house in order, starting last Friday.

I instructed my Cabinet officers and counsellors and my White House staff to make fiscal restraint the first order of business, and to save every taxpayer's dollar the safety and genuine welfare of the country will permit. Some economic activities will be affected more by monetary and fiscal restraints than other activities. Good government clearly requires that we tend to the economic problems facing our country in a spirit of equity to all our citizens.

Tonight is no time to threaten you with vetos. But I do have that last recourse and I am a veteran of many a veto fight in this very chamber. Can't we do the job better by reasonable compromise?

Minutes after I took the Presidential oath, the joint leadership of Congress told me at the White House that they would go more than half way to meet me. This was confirmed in your unanimous concurrent resolution of cooperation, for which I am deeply grateful. If for my part I go more than half way to meet the Congress, maybe we will find a much larger area of national agreement.

I bring no legislative shopping list tonight. I will deal with specifics in future messages and talks with you. But here are a few wexamples of how seriously I feel about what we must do together.

'Urgent Needs for Quality Education'

Last week the Congress passed the elementary and secondary education bill and I found it on my desk. Any reservations I might have about some of its provisions—and I do have—fade in comparison to the urgent needs of America for quality education. I will sign it in a few days. I must be frank. In implementing its provisions, I will oppose excessive funding during this inflationary crisis.

As Vice President, I have studied various proposals for better health-care financing. I have seen competence together, and urged my friends in Congress and in the Administration to sit down and work out a sound compromise. The comprehensive health insurance plan goes a long way toward providing early relief to people who are sick.

Why don't we write—and I ask this with the greatest spirit of cooperation—why don't we write a good health bill on the statute books in 1964 before this Congress adjourns?—74, excuse me.

The economy of our country is critically dependent on how we interact with the economies of other countries. It is little comfort that our inflation is only part of a worldwide problem, or that American families need less of their paychecks for groceries than most of our foreign friends

As one of the building blocks of peace, we have taken the lead in working toward a more open and equitable world economic system. A new round of international trade negotiations started last September among 105 nations in Tokyo. The nations are waiting for the United States Congress to grant the necessary authority to proceed

With modification, the trade reform bill passed by the House last year would do that. I understand good progress has been made in the Senate committee. But I am optimistic, as always, that the Senate will pass an acceptable bill quickly as a key part of our joint prosperity campaign.

I am determined to expedite other international economic plans. We will be working together with other nations to find better ways to prevent shortages of food and fuel. We must not let last winter's energy crisis happen again. I will push Project Independence for our own good and the good of others. In that, too, I will need your help

Successful foreign policy is an extension of the policies of the whole American people for a world of peace and orderly freedom So I would say a few words to our distinguished guests from the governments of other nations where, as at home, it is my determination to deal openly with allies and adversaries

Over the past five and a half years, in Congress and as Vice President, I have fully supported the outstanding foreign policy of President Nixon This I intend to continue

Throughout my public service, starting with wartime naval duty under the command of President Franklin D Roosevelt, I have upheld all our Presidents when they spoke for my country to the world I believe the Constitution commands this. I know that in this crucial area of international policy I can count on your firm support

Let there be no doubt or misunderstanding anywhere. There are no opportunities to exploit, should anyone so desire. There will be no change of course, no relaxation of vigilance, no abandonment of the helm. Our ship of state as the watch changes. We stand by our commitments and will live up to our responsibilities in our formal alliances, in our friendships and in our improving relations with any potential adversaries.

On this, Americans are united and strong. Under my term of leadership I hope we will become more united, I am certain we will remain strong.

A strong defen e is the surest way to peace. Strength makes détente attainable. Weakness invites war, as my generation knows from four bitter experiences

Just as America's will for peace is second to none, so will America's strength be second to none.

We cannot rely on the forebearance of others to protect this nation. The power and diversity of the armed forces, the resolve of our fellow citizens, the flexibility in our command to navigate international waters that remain troubled—all are essential to our security.

I shall continue to insist on civilian control of our superb military establishment. The Constitution plainly requires the President to be the Commander in Chief, and I will be.

Our job will not be easy. In promising continuity, I cannot promise simplicity. The problems and challenges of the world remain complex and difficult. But we have set out upon a path of reason and fairness, and we will continue on it.

As guideposts on that path, I can offer the following:

¶To our allies of a generation, in the Atlantic community and Japan, I pledge continuity in the vital collaboration on our many mutual endeavors.

¶To our friends and allies in this hemisphere, I pledge continuity in the deepening dialogue to define renewed relationships of equality and justice

¶To our allies and friends in Asia, I pledge a continuity in our support for their security, independence and economic development. In Indochina, we are determined to see the observance of the Paris agreement on Vietnam and the cease-fire and negotiated settlement in Laos. We hope to see an early compromise settlement in Cambodia

¶To the Soviet Union, I pledge continuity in our commitment to the course of the past three years. To our two peoples, and to all mankind, we owe a continued effort to live and where possible, to work together in peace; for, in a thermo-nuclear age, there can be no alternative to a positive and peaceful relationship between our nations

¶To the People's Republic of China, whose legendary hospitality I enjoyed, I pledge continuity in our commitment to the principles of the Shanghai Communiqué. The new relationship built on those principles has demonstrated that it serves serious and objective mutual interests and has become an enduring feature of the world scene.

¶To the nations of the Middle East, I pledge continuity in our vigorous efforts to advance the process which has brought hopes of peace to that region after 25 long years as a hotbed of war. We shall carry out our promise to promote continuing negotiation among the parties for a complete, just and lasting settlement

¶To all nations, I pledge continuity in seeking a common global goal: a stable international structure of trade and finance which reflects the interdependence of all peoples

¶To the entire international community—to the United Nations, to the world's nonaligned nations, and to all others—I pledge a continuity in our dedication to the human goals which throughout our history have been so much a part of our contribution to mankind

So long as the peoples of the world have confidence in our purposes and faith in our word, the age-old vision of peace on earth will continue to grow brighter

I pledge myself unreservedly to that goal. I say to you in words that cannot be improved upon: Let us never negotiate out of fear, but let us never fear to negotiate

As Vice President, I addressed myself to the individual rights of Americans in the area of privacy. There will be no illegal tappings, eavesdropping, buggings, or break-ins by my Administration. There will be hoet pursuit of tough laws to prevent illegal invasions of privacy in both government and private activities.

On the higher plane of public morality there is no need for me to preach tonight. We have thousands of far better preachers and millions of sacred scriptures to guide us on the path of personal right-living and exemplary official conduct. If we can make effective and earlier use of the moral and ethical wisdom of the centuries in today's complex society, we will prevent more crime and corruption than all the policemen and prosecutors governments can ever deter. This is a job that must begin at home, not in Washington.

I once told you that I am not a saint, and hope never to be the day that I cannot admit having made a mistake. So I will close with another confession.

Frequently, along the tortuous road of recent months, from this chamber to the President's house, I protested that I was my own man

Now I realize that I was wrong.

I am your man, for it was your carefully weighed confirmation that changed my occupation.

I am the people's man, for you acted in their name, and I accepted and began my new solemn trust with a promise to serve all the people, and to do the best I can for America.

When I say all the people, I mean exactly that.

To the limits of my strength and ability, I will be the President of the black, brown, red and white Americans, of old and young, of women's liberationists and male chauvinists and all the rest of us in between, of the poor and the rich, of native sons and new refugees, of those who work in labor and of the desks or in mines or in the fields, and of Christians, Jews, Moslems, Buddhists and atheists, if there really are any atheists after what we have all been through.

Fellow-Americans, a final word:

I want to be a good President.

I need your help.

We all need God's sure guidance With it, nothing can stop the United States of America.

Thank you very much.

Ford Calls for Bipartisan Effort to Cut Spending

Mr. Chief Justice, my dear friends, my fellow Americans. The oath that I have taken is the same oath that was taken by George Washington and by every President under the Constitution

But I assume the Presidency under extraordinary circumstances never before experienced by any American. This is an hour of history that troubles our minds and hurts our hearts.

Therefore, I feel it is my first duty to make an unprecedented compact with my countrymen. Not an inaugural address, not a fireside chat, not a campaign speech, just a little straight talk among friends. And I intend it to be the first of many

I am acutely aware that you have not elected me as your President by your ballots. So I ask you to confirm me as your President with your prayers. And I hope that such prayers will also be the first of many

If you have not chosen me by secret ballot, neither have I gained office by any secret promises. I have not campaigned either for the Presidency or the Vice Presidency. I have not subscribed to any partisan platform I am indebted to no man and only to one woman, my dear wife

As I begin this very difficult job, I have not sought the enormous responsibility, but I will not shirk it Those who nominated and confirmed me as Vice President were my friends and are my friends They were of both parties elected by all the people and acting under the Constitution in their name

It is only fitting then that I should pledge to them and to you that I will be the President of all the people

Thomas Jefferson said the people are the only sure reliance for the preservation of our liberty And down the years, Abraham Lincoln renewed the American article of faith asking is there any better way for equal hopes in the world.

I intend on next Monday next to request of the Congress of the House of Representatives and the President pro tempore of the Senate the privilege of appearing before the Congress to share with my former colleagues and with you, the American people, my views on the priority business of the nation and to solicit your views and their views.

And may I say to the Speaker and the others, if I could meet with you right after this—these remarks I would appreciate it.

Even though this is late in an election year there is no way we can go forward except together and no way anybody can win except by serving the people's urgent needs

We cannot stand still or slip backward. We must go forward now together

To the peoples and the governments of all friendly nations and I hope that could encompass the whole world. I pledge an uninterrupted and sincere search for peace America will rema n strong and united

But its strength will remain dedicated to the safety and sanity of the entire family of man as well as to our own precious freedom

I believe that truth is the glue that holds governments together, not only our Government but civilization itself That bond, though stained, is unbroken at home and abroad

In all my public and private acts as your President, I expect to follow my instincts of openness and candor with full confidence that honesty is always the best policy in the end.

My fellow Americans, our long national nightmare is over. Our Constitution works. Our great republic is a government of laws and not of men. Here, the people rule

But there is a higher power, by whatever name we honor him, who ordains not only righteousness but love, not only justice but mercy.

As we look up the internal wounds of Watergate, more painful and more poisonous than those of foreign wars, let us restore the golden rule to our political process. And let brotherly love purge our hearts of suspicion and of hate

In the beginning, I asked you to pray for me. Before closing, I ask again your prayers for Richard Nixon and for his family. May God forgive our President who brought peace to millions find it for himself

May God bless and comfort his wonderful wife and daughters whose love and loyalty will forever be a shining legacy to all who bear the lonely burden of the White House

I can only guess at those burdens although I witnessed at close hand the tragedies that befell three Presidents and the lesser trials of others

With all the strength and all the good sense I have gained from life, with all the confidence of my family, my friends and dedicated staff impart to me and with the goodwill of countless Americans I have encountered in recent visit to 40 states. I now solemnly reaffirm my promise I made to you last Dec. 6 to uphold the Constitution, to do what is right as God gives me to see the right and to do the very best I can for America

God helping me, I will not let you down. Thank you

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"A Time To Sing"

MILLBURNAIRES '63

Ecclesiastes
Chapter 3 Verses 1 through 9

For everything there is a season, and a time for every purpose under heaven:

a time to be born, and a time to die;

a time to plant, and a time to pluck up what is planted;

a time to kill, and a time to heal;

a time to break down, and a time to build up;

a time to weep, and a time to laugh;

a time to mourn, and a time to dance;

a time to cast away stones, and a time to gather stones together;

a time to embrace, and a time to refrain from embracing;

a time to seek, and a time to lose;

a time to keep, and a time to cast away;

a time to rend, and a time to sew;

a time to keep silence, and a time to speak;

a time to love, and a time to hate;

a time for war, and a time for peace.

What gain has the worker from his toil?

UNDE

"A Time To Sing"

MILLBURNAIRES '63

J. DONALD LARSEN, '63, Tenor I • Don, serving as manager last year and as director this year, has been a leading member of Millburnaires for three years. He does much of the arranging of the music and also attends rehearsals of such groups as the New Jersey All-State Chorus and the Summit Community Chorus. Don's musical career was highlighted earlier this year with his appearance at Lincoln Center with the Masterwork Chorus. He plans to study mathematics at Lycoming College.

LORRE WYATT, '63, Tenor I • A young Robert Frost whose thoughts are best expressed through his songs. Lorre's sense of humor, musical ability and strong desire to help people have made him a welcomed sight to the ill and mentally retarded children at Kessler Institute and Greystone Hospital. A Millburnaire for two years he follows his main interests, music and religion, through his membership in A Cappella Choir, Mixed Chorus, the Suburban Y and Young Judea Youth Group. Furthering his education at Rutgers University, Lorre hopes to put his musical ability to use in a musical career.

SHIGIRU KOMORI, '63, Bass I • "Shig," a senior and new member of Millburnaires, is an American Field Service Exchange Student from Tokyo, Japan. He was a member of several singing groups in Japan, and is now a member of the Mixed Chorus. In addition, Shig shares interests in cooking, tennis, and in art, especially colligraphy. After graduation Shig plans to study management engineering at Kero University, Tokyo.

BRUCE STUART, '65, Tenor II • Bruce, a member of A Cappella Choir, Mixed Chorus, and the Wyoming Presbyterian Church Choir, has been a member of Millburnaires for one year. An avid reader and amateur writer, he has had some of his poems published. An eagle scout, and past leader of his youth group, Bruce hopes to study liberal arts at college before entering the ministry.

PROGRAM

SIDE I

1. Shenandoah
2. 500 Miles
3. Our Hands Were Strong
4. Dona Dona
5. Joan Joan
6. When She Cries

SIDE II

1. Blowin' in the Wind
2. What Have They Done to the Rain?
3. Virgin Mary Had a Baby Boy
4. Plaisir D'Amour
5. Take Her Out of Pity
6. Passin' Through

PURPOSE

Did you ever stop and ask yourself why the hate, the greed, the hunger—the fear? And have you found an answer? Folk music asks these questions—and a lot of others. No, they're not "pretty" questions, but they're ones that **must be asked.** But we must do more than just ask: we must do something about them. It is our duty to God, to ourselves, and to our fellow man. "None is so blind as he who will not see." The biggest criminals are people like you and I, who see things that are wrong, and **know** that they're wrong, and yet do nothing about them. How many times can a man turn his head and pretend he just doesn't see?

Many popular folk singing groups sing songs that are "sweet" . . . that don't make you think . . . and that don't "offend" anyone. Well, we've got one thing over them—we sing what we feel, and we sing with feeling. Folk music was not meant to be **nice;** it's not a comfortable music. It was written and sung by people who had something that bothered them. May be that's why it frequently sounds so funny in the mouths of comfortable people.

Is there hope for the future? YES. So with this thought in mind, we dedicate this album to you . . . and to the future. And to those who say that peace is just a dream, I say this: "Yes, it is a dream . . . it's the **American Dream."**

Lorre Wyatt

RICHARD ERDMAN, '63, Tenor II • Dick or 'Erd" has interest in sailing, singing, piano, French, the A.F.S. Exchange Program, and travel. A member of the Millburnaires for two years, President of the 1963 Mixed Chorus, and member of the Hi-Y and the Student A.F.S. Committee, Dick is also active in Church Choir and fellowship. He will attend Princeton University and hopes for a career in the State Department.

STEPHEN A. OXMAN, '63, Bass II • The Ox's interests range from football to fencing, to public speaking. A Millburnaire for three years, Steve has been active in student government throughout high school, serving as President in his sophomore and junior years and as Student President in his senior year. Steve will attend Princeton University.

RONALD HINGEL, '64, Bass II • Ronny, a member of Millburnaires for one year and a former member of A Cappella Choir, plays piano as a hobby, and plays the trombone in the marching band. Active in school, Ronny is a member of the track team and a member of the Student Council.

WARD DORER, '65, Bass I • Ward, who's interest in vocal music has been prevalent for eight years, has been a member of Millburnaires for one year. He began guitar lessons this year in preparation for next year's Millburnaires. Ward is President and Guidance program chairman of his homeroom.

Credits: Ed Mishel, Ray Fowler, recording on April 8 and April 15 at Plaza Studios • Martin and Gibson guitar • Cover photo, Ken Schwartz Cover, Don Larsen, Dick Erdman and Lorre Wyatt • Mr. John Palmer, consultant at Riverside Recording • Mr. G. Chiodo, vocal music director at Millburn High School.

INCM • 2002

HISTORY OF ROCK 'N' ROLL RADIO
Featuring: Joe Niagara, WIBG Philadelphia, Pennsylvania

CRUISIN' 1957™

increase records

CRUISIN' 1957™

SIDE ONE

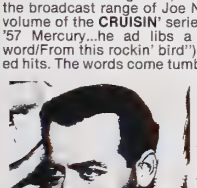
Joe Niagara Theme
SO RARE— Jimmy Dorsey (2:30)
Muntz TV Commercial
SEARCHIN'— The Coasters (2:42)
Gelatin Plus & Rayco Commercial
SCHOOL DAYS— Chuck Berry (2:35)
WIBG Jingle
WIBG Weather Sound
PARTY DOLL— Buddy Knox (2:01)
1957 Ford Commercial
GOODNIGHT SWEETHEART— The Spaniels (2:44)
WIBG Station I.D.

SIDE TWO

LITTLE DARLIN'— The Diamonds (2:03)
Maternity B.V.M. Hop Announcement
BONY MORONIE— Larry Williams (2:38)
WIBG Calling All Cars
WIBG Community Club Award
TO THE AISLE—The Five Satins (2:35)
WIBG Newstrip
HONEYCOMB— Jimmie Rodgers (2:11)
1957 Mercury Commercial
RAUNCHY— Bill Justice (2:18)

"If you're ready, this rockin' bird will fly!"

The sound comes thundering into your teenaged head and it's 1957 in "Wibbageland," the greater Philadelphia area within the broadcast range of Joe Niagara and WIBG Radio. On this volume of the **CRUISIN'** series Joe sells you a Muntz TV and a '57 Mercury...he ad libs a rhymed patter ("You hear the word/From this rockin' bird") he plays all your favorite teenaged hits. The words come tumbling from his lips in phrasing and originality that will influence a decade of disc jockeys, affecting a generation of listeners.


Joe Niagara

If you were growing up near Brotherlylovesville in the Fifties, you had someone worth emulating in Wibbageland, you had a friend at "Radio 99" —someone who talked to you confidentially, but with a sense of excitement. In every way, Joe Niagara seemed right for rock radio.

He had been born in South Philly (birthplace of Mario Lanza and Joey Bishop) and had come to WIBG in 1947 following service in the Panama Canal Zone and a year at another of Philadelphia's dozen or so radio stations. Between 1947 and 1957 he had the highest rating of any radio personalities in the city.

Joe Niagara believed in rock and roll, or certainly seemed to. In '57 he actually seemed to be caught up in the revolution in sound that continued to sweep not just the country, but much of the world. In Japan a nineteen-year-old named Masaaki Hirao was being hailed as "the Elvis Presley of Japan's rockabilly set," and wearing not blue but yellow suede shoes. In Zakopane, Poland, blue-jeaned youngsters were belting what they called "ruck en rullye." In Boston a deejay offered six hairs from Presley's sideburns and in one week there were more than 18,000 contestants.

1957 was a year of accelerating excitement. The "cover" concept (whites singing songs originally recorded by blacks) was passe. Package rock shows were racially mixed and packing houses everywhere. The 78 rpm record was dead. You held a fistfull of 45s now, hooking them over your thumb. And you hung knitted dice from the rear-view mirror of your chopped and lowered Forty-nine Ford. A radio announcer from upstate New York appeared in Philadelphia with a new idea in after-school television programming; he was called Dick Clark and it was called "American Bandstand." In October, Little Richard threw $8,000 worth of jewelry into a river, said he was quitting show biz to "prove his faith in God," and enrolled in a seminary...and Elvis got his draft notice. But it didn't seem to slow the rush. Things were, as Elvis himself shouted, **All Shook Up.**

Chuck Berry

On another level in 1957, "The Bridge on the River Kwai" got the Oscar for best picture...French existentialist Albert Camus was the Nobel Prize winner in literature (this, in the year Jack Kerouac published the bible of American existentialists, "On the Road")....John Kennedy took the Pulitzer in biography for "Profiles in Courage"...Senator Strom Thurmond of South Carolina set a new filibuster record, keeping his mouth moving for twenty-four hours and eighteen minutes...and a small toy company in Los Angeles introduced the Barbie Doll.

By 1957 when every record that made the charts was Rock-n-Roll, Jimmy Dorsey accomplished a rather unbelievable comeback in the recording field. **So Rare** was the first Big Band hit in 15 years. It stayed in the charts for 8½ months.

The Diamonds

The Coasters had a unique sound in **Searchin'**. It Stayed on the charts for 26 weeks, longer than any record they ever released, and they had quite a few.

By '57, Chuck Berry had become one of the Old Reliables of rock. He'd been composing and performing basic but brilliant hits for three years now and this year one of his biggest was **School Days,** a song about what a drag they were. ("Soon as three o'clock rolls around/You finally lay your burden down.") As they said in 1957: Now you're talking my language, Chuck.

In Texas, in the area adjoining New Mexico, is a stretch of flat cow country sometimes called "Tex-Mex" and it was here that several rock artists were born. Buddy Knox was second only to Buddy Holly in the brief, flashy history of Tex-Mex rock and certainly was its rockingest. His hit of 1957 was **Party Doll,** a song that was banned in many sections of the country because it was too sexy. Knox had so much fun singing it, made it such a boisterous, foot-stomping hit, the teenagers couldn't have cared less.

Larry Williams

From another section of the country (Chicago) came the Spaniels, who picked their name as a reaction to all the bird groups in R&B. At sock hops and American Legion Post dances on Friday nights their record of **Goodnight Sweetheart** became a standard, the record they played last so you could hold the girl of your choice real close. Close dancing was gone, real gone, in '57.

Like the Mello Kings a year earlier, the Diamonds were a white group mistakenly thought to be black. They had been recording for Mercury for some time when their cover of a Gladiolas song, **Little Darlin',** was a hit. The Diamonds were part Canadian, part Californian...also part spoof, as they had been a progressive jazz group, turning to rock in parody. Once success set in, though, the Diamonds said to hell with jazz.

Larry Williams got his start playing a rattling New Orleans style piano with the band backing Lloyd Price, another R&B vocalist who made an early rock era cross-over to pop. It was while he was with Price (doubling as a valet) he was spotted and signed by Specialty Records, Price's label. **Bony Moronie** was one of several delightful novelty songs he wrote, each of which had a girl's name in the title. **(Dizzie Miss Lizzie** and **Short Fat Fanny** actually being takeoffs on other hits of the time, **Lawdy Miss Clawdy** and **Long Tall Sally.)**

The Five Satins return to the **CRUISIN'** series with a second hit, **To the Aisle.** They continued to be the archetypal New York R&B group. A strong follow-up to **In the Still of the Night, To the Aisle** was one of many wedding songs so popular in the Fifties, the sort of tune young lovers liked best. Sloppy romanticism. With a "doo-wop" beat.

Jimmie Rodgers

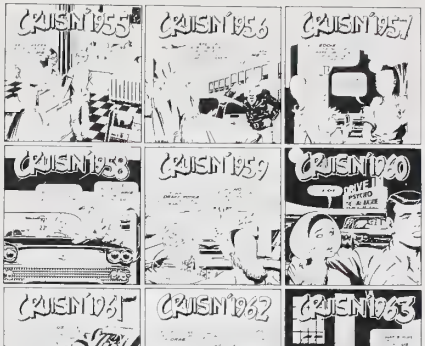
A different kind of beat came from Jimmie Rodgers, who began entertaining while serving four years in the Air Force (mostly in Southeast Asia) and then returned to his native Washington state to make the folk club scene. Someone from Roulette Records found him and suggested he go to New York for an audition, which he did. The peppy **Honeycomb** was the song the company executives picked for his first release. It became his first million-seller.

Spirituals, gospel shouts, funky rhythm and blues, rockabilly, folk music, pop novelty...by 1957 it had together; from Chicago, Philadelphia, New York, the Pacific Northwest, Tex-Mex...One amorphous jumping, rhythmic, dynamic mass had formed, Pop radio.

Bill Justice was perhaps one of the first and best arrangers in the music industry. At the time Bill wrote and recorded **Raunchy,** he was living in Memphis. **Raunchy** was one of two instrumentals to make the top 10 in 1957.

—Jerry Hopkins

OTHER CRUISIN' ALBUMS THAT ARE AVAILABLE



1955: Jumpin' George Oxford, KSAN, San Francisco
1956: Robin Seymour, WKMH, Detroit
1957: Joe Niagara, WIBG, Philadelphia
1958: Jack Carney, WIL, St. Louis
1959: Hunter Hancock, KGFJ, Los Angeles
1960: Dick Biondi, WKBW, Buffalo
1961: Arnie "Woo Woo" Ginsburg, WMEX, Boston

CRUISIN' 1957/THE FIFTIES AND SIXTIES: A history of Rock and Roll Radio: Conceived and recreated by: Ron Jacobs/Production and Research. These radio shows are reproductions which were edited from the original. Due to contractual problems some of the material may contain material that was reproduced at a later date but it does contain original artists. The authenticity and originality are as close to the actual as possible. These performances were leased from the following label: Jimmy Dorsey, The Coasters, The Diamonds, Larry Williams, Bill Justice/GUSTO. Chuck Berry/EVEREST. Buddy Knox, Jimmy Rodgers/K-TEL. The Spaniels/VEE JAY, The Five Satins/EMBER
Special Thanks To: JACK REYNOLDS, WIBG

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MASTERPLAN

NEW WAVE
VISUAL RADIO
SALES SUPPORT
SYSTEM

MASTERPLAN

MT-1

MIND TRAPS DISC 1

SIDE 1

PRODUCTION BUILDERS

CUT			
1	03	TMA4000	THE SENSIBLE SOLUTION
2	02	TMA4001	WE CAN DO IT NOW (Chant)
3	03	TMA4002	WE CAN DO IT NOW (Exuberant)
4	02	TMA4003	PULL THE SWITCH
5	02	TMA4004	WHEN IN DOUBT, DO IT!
6	02	TMA4005	HOW LONG HAS THIS BEEN GOING ON?
7	05	TMA4006	DO SOMETHING NICE FOR YOURSELF
8	01	TMA4007	WE'VE GOT THE ANSWER
9	05	TMA4027	IT'S TIME YOU DID SOMETHING FOR YOU
10	01	TMA4028	PERIOD!
11	04	TMA4029	WE DO IT RIGHT THE FIRST TIME
12	01	TMA4008	BEAUTIFUL (Exhilarated)
13	01	TMA4009	BEAUTIFUL (Mellow)
14	01	TMA4010	BEAUTIFUL (Hushed)
15	05	TMA4011	BEAUTIFUL . . .BEAUTIFUL . . .BEAUTIFUL

SIDE 2

PRODUCTION BUILDERS

CUT			
1.	:03	TMA4012	WE'LL MAKE YA FEEL GOOD
2.	:03	TMA4013	WE'LL MAKE YOU HAPPY
3.	:01	TMA4014	CAN YA KEEP A SECRET?
4.	:04	TMA4015	FEELIN' GOOD NEVER FELT THIS GOOD BEFORE
5.	:02	TMA4016	DO YOU HAVE A HEADACHE?
6.	:02	TMA4017	NOT TONIGHT, I HAVE A HEADACHE
7.	:03	TMA4018	WE'RE THE NO-MORE-HEADACHE PEOPLE
8.	:02	TMA4019	WOULDN'T YA LOVE AN EASIER WAY?
9.	:02	TMA4020	TAKE A GOOD LOOK
10.	:04	TMA4021	WE'VE GOT THE LOVIN' TOUCH
11.	:03	TMA4022	PUT SUNSHINE IN YOUR POCKET
12.	:03	TMA4023	WE KNOW THE FEELING
13.	:01	TMA4024	OOPS!
14.	:02	TMA4025	YES, YES, YES
15.	:04	TMA4026	NO, NO, A THOUSAND TIMES NO!

TM

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STEREO
DISCOS LATIN INTERNATIONAL
DLIS 2051

EXITOS

ZODYS
Give the gift of music.

CHIQUITITA
(DORIS CABALLERO)

AMOR Y LAGRIMAS
(LOS PIRAÑAS)

EL PORRO DE JAIME
(CHALO CAMPOS)

MAQUINA 501
(LOS HNOS. ORTIZ)

PORQUE TE FUISTE
(LOS DIABLOS)

LA WHITTIER
(GRUPO PETROLEO)

DE CORAZON
(LOS ZORROS)

MIL MARES DE VINO
(LA TROPA CHICANA)

VOY A PERDER LA CABEZA POR TU AMOR
(PEDRO REY Y LOS GALLEROS)

LA GACHA
(GRUPO PETROLEO)

VOL. 1

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DE CORAZON
(LOS ZORROS)

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(PEDRO REY Y LOS GALLEROS)

LA GACHA
(GRUPO PETROLEO)

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• EL DISCO ES CULTURA •

The Bishop College
Concert Choir
Arthur L. Evans, Director

Director

Arthur L. Evans

Dr. Arthur L. Evans is a graduate of Morehouse College, Columbia University, and The University of Miami. At Bishop College, he is serving as Chairman of the Division of Humanities and the director of the Concert Choir.

Before joining the Bishop College Family, he served in the following positions: Minister of Music for the Vogelweh Chapel, Kaiserslautern, Germany (U.S. Army); taught for a number of years in the Dade County Public Schools, Miami, Florida; Assistant Conductor of the Concert Choir and Conductor of the Men's Glee Club, The University of Miami; and Organist-Choir Master in the Episcopal Church.

Dedicated To

Dr. Milton K. Curry Jr.

The guiding force of Bishop College for 24 years has been Dr. Milton K. Curry Jr., the "together" president. Respected as a college administrator by his contemporaries in the field of education, he is likewise appreciated within the community as a civic servant dedicated to helping create a climate of good human relations. Minister, college professor, administrator . . . above all else, Milton K. Curry Jr. is a man who believes that "time must be telescoped" and that education is the process by which catastrophe is averted. It is largely through his vision that Bishop College, celebrating its 95th year, is dedicated to preparing men and women to be "forces for unity amid the fragile peace of our day."

The Bishop College Concert Choir

Side 1

MAGNIFICAT ..... J. S. Bach (Excerpts)

No. 1. Magnificat (My soul doth magnify the Lord.)
No. 2. Et exultavit spiritus meus (And my spirit hath rejoiced.)
No. 3. Quia respexit (For He hath regarded)
No. 4. Omnes generationes (For behold, all generations)
No. 5. Quia fecit mihi magna (For He that is mighty)
No. 6. Et misericordia (And His mercy is on them.)
No. 7. Fecit potentiam (The Lord hath showed strength.)
No. 8. Deposuit potentes (He hath put down the mighty.)
No. 10. Suscepit Israel (His servant, Israel)
No. 11. Sicut locutus est (Even as He promised)
No. 12. Sicut erat in principio ---- Amen (As it was in the beginning -- -- Amen.)

Side 2

1. Overture (Messiah) — Handel
2. Break Forth, O Beauteous Heav'nly Light — Bach
3. For Unto Us A Child Is Born — Handel
4. Mary Had A Baby — Johnson
   (Seth Johnson-Tenor)
5. He's Sweet I Know — Jackson
   (Gwendolyn Dorsey-Soprano)
   (Joseph Green-Piano)
6. Don't Be Weary, Traveler — Haiston
7. Laudate Dominum (Praise Ye The Lord — Mozart
   (Sharon Norris-Soprano)
8. America — Ward-Wilson
   (Grace Johnson-Piano)
9. Hallelujah — Handel

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STEREO

"WHAT A FRIEND"

THE KESTREL LINNET CHORAL GROUP

"WHAT A FRIEND"

SIDE 1

1. WHAT A FRIEND WE HAVE IN JESUS
   (Arr. L. Burrows, Sr.)
2. SWEET HOUR OF PRAYER
   (Arr. John Carter)
3. BLESSED ART THOU, O LORD
   (Theron Kirk)
4. PSALM 100
   (Eddie Fargason)
5. BECAUSE HE LIVES
   (Arr. R. Huff)

SIDE 2

1. JESUS IS ALL THE WORLD TO ME
   (Traditional)
2. HOW GREAT THOU ART
   (Arr. Ed Lojeski)
3. BLESSED ASSURANCE
   (Arr. Don Wyrtzen)
4. O FREEDOM - Jean Montero, Soprano
   (Arr. Frances Reynolds)
5. JACOB'S LADDER
   (Traditional)

"O Freedom" Is performed in memory of Frances Reynolds

THE KESTREL LINNET CHORAL GROUP

Eleanore Armstrong
John D. Beale, Sr.
Robert Beale
Magnolia Brinson
Monroe Bundick
Leon T. Burrows, Sr.
Charles Butler
Rosalie Coleman
Sarah J. Cooke
Jean Cutts
Paul Dixon
Julia Driver
Bruce Frazier
Madeline Green
Marilee C. Hamilton
Albert Harris
Janet Hill
Sarah H. Gaskins
Marva H. Hill - Chaplin
Eunice Holmes
Fidelia Holmes
Frances L. Holmes
Patrick H. Hughes, Jr. - Business Advisor
Benjamin Johnson
Sylvia Johnson
Evelyn Key
Ruth McArtis
Leroy Meekins
Richard J. McCoy
Jean M. Montero - Secretary
Janet A. Mundy
Florence E. Person
Georgette S. Peterson
Robert Reed
Beverly Richardson
Patricia Richardson
Hattie Riddick
Janice Roberts
Janet Roberts
Anna Mae Robinson - President
Alyce S. Rollins - Treasurer
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Marcella Stevens
Salome Stennett
Ruth Townsend
Marcella Walker
Margaret Ware
Virginia L. Washington - Correspondence Secr.
Richard Watson
John Yancy
Rev. F.P. Frazier - Spiritual Advisor

The Choral Group was organized approximately fifteen years ago as a charitable organization dedicated to GOD and the up-lifting of mankind through song.

Each year in May the Choral Group has had it's Annual Benefit Concert for some worthy project or person(s) since it's inception. All monies received above expenses from these concerts are used for a charitable purpose of its choice for that year.

Membership of the Group consists of persons who love to sing to the "GLORY OF GOD" from seventeen churches throughout the Philadelphia area.

The Choral Group released their first album on December 11, 1971, which was greatly received and acclaimed by the public. Their second album was recorded live during their Annual Benefit Concert on May 16, 1975. The third album was recorded live on May 18, 1979 at the Mt. Zion Baptist Church in Germantown, Penn. It may be obtained from any member of the Choral Group.

The Kestrel is a small song bird from Europe, Asia and Africa which has a strange habit of flying against the wind and the rain and singing as it flies. The "Linnet" is a native bird of the northern parts of America, Europe and Asia which has distinguishing pleasing notes. As it grows older, its appearance changes and it's disposition grows sweeter.

For a name the Choral Group decided that the combination of both birds was ideal, since surely in trying to be dedicated to GOD and help mankind, they would certainly be moving against many of today's trends. They felt that through the beautiful notes of song they could grow closer together and strengthen each other against some of the toils and tribulations of life as they sing from place to place. Perhaps others who heard the Choral Group would try in their own way to help mankind and become more dedicated to GOD themselves.

Mr. Leon T. Burrows, Sr., Organist-Choirmaster of the Shiloh Baptist Church, Philadelphia is the Director.

Mrs. Evelyn Key, Organist, of the Grace Baptist Church in Germantown is the Pianist.

Mr. Bruce Frazier plays Trumpet.

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Albert L. Borkow Jr., Producer and Recording Director

E S Johnson

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Cadence

Old and New Favorites

THE JUDDIE PEYTONS

SHIP AHOY

THE BROKEN VESSEL

THE JUDDIE PEYTONS

Side One

THE BROKEN VESSEL
Crouch/ASCAP/3:12

I KNOW A MAN WHO CAN
Campbell & Davis/BMI/2:14

THE BLOOD WILL NEVER LOSE ITS POWER
Crouch/ASCAP/2:10

I LOVE HIM TOO MUCH (To Fail Him Now)
Wolfe/SESAC/3:26

LEARNING TO LEAN
Stallings/BMI/2:45

Side Two

SHIP AHOY
P.D./2:44

WHEN MY SAVIOR REACHED DOWN FOR ME
Wright/AME-BMI/2:21

ONLY JESUS CAN SATISFY YOUR SOUL
Wolfe/SESAC/2:58

I'M STANDING ON THE SOLID ROCK
Lane/SESAC/2:05

WHAT A DAY THAT WILL BE
Hill/SESAC/3:37

Juddie Peyton not only loves to preach the Gospel of our Lord and Saviour Jesus Christ, but loves to sing the Gospel as well! Was it not said of Sankey, who sang for the great Evangelist of the yesteryears, that: "Mr. Sankey sang more people under conviction than Mr. Moody preached under conviction!"

As Juddie and his wife, Eunice, travel across these United States in gospel work, many times they receive requests for songs they have endeavored to sing for twenty-five years or longer. They endeavor to comply with these requests for they feel there are songs, and then there are SONGS. Some songs may be sung once or twice, then they find themselves into the older briefcase, or perhaps in the piano bench at home; but some of those old songs are just as vibrant and fresh and meaningful as they were a quarter of a century ago! Then there are new songs being born, no doubt daily, many of these just as meaningful as some of the old favorites, and many of them having a real gospel message! And so they feel it would be good to combine some of the old favorites with some new favorites...hence the title of this new album: "OLD AND NEW FAVORITES."

It is their hope and desire that someone will be brought to a saving knowledge of our Lord and Saviour, Jesus Christ, for whom they sing of, and for His Glory!

Mr. and Mrs. Juddie Peyton
2031 27th Street
Bedford, Indiana 47421
Phone: (812) 275-4068

CREDITS:
Tom Shelton – Piano
Bill Casolari – Lead & Bass Guitar, Arp String Ensemble
Recorded at Crusade Studios/Flora, Illinois
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JOHN ALDEN CARPENTER

GITANJALI — (Song Offerings)
WATER COLORS — (Four Chinese Tone Poems)

ALICE MOCK, SOPRANO
SHIBLEY BOYES, PIANIST

33⅓ R.P.M. MICROGROOVE

CR 1206

CR1206

JOHN ALDEN CARPENTER

Gitanjali Songs (Song Offering)
ALICE MOCK, SOPRANO

Gitanjali Songs

I

When I bring to you coloured toys, my child, I understand why there is such a play of colours on clouds, on water, and why flowers are painted in tints—when I give coloured toys to you, my child.

When I sing to make you dance, I truly know why there is music in leaves, and why waves send their chorus of voices to the heart of the listening earth—when I sing to make you dance.

When I bring sweet things to your greedy hands, I know why there is honey in the cup of the flower and why fruits are secretly filled with sweet juice—when I bring sweet things to your greedy hands.

II

On the day when death will knock at thy door, what wilt thou offer to him?

Oh, I will set before my guest the full vessel of my life; I will never let him go with empty hands.

All the sweet vintage of all my autumn days and summer nights, all the earnings and gleanings of my busy life, will I place before him at the close of my days when death will knock at my door.

III

The sleep that flits on baby's eyes—does anybody know from where it comes? Yes, there is a rumour that it has its dwelling where, in the fairy village among shadows of the forest dimly lit with glow-worms, there hang two timid buds of enchantment. From there it comes to kiss baby's eyes.

IV

I am like a remnant of a cloud of autumn uselessly roaming in the sky, O my sun ever-glorious! Thy touch has not yet melted my vapour, making me one with thy light, and thus I count months and years seperated from thee.

If this be thy wish and if this be thy play, then take this fleeting emptiness of mine, paint it with colours, gild it with gold, float it on the wanton wind and spread it in varied wonders.

And again, when it shall be they wish to end this play at night, I shall melt and vanish away in the dark, or it may be in a smile of the white morning, in a coolness of purity transparent.

V

On the seashore of endless worlds children meet. The infinite sky is motionless overhead and the restless water is boisterous. On the seashore of endless worlds the children meet with shouts and dances.

They build their houses with sand and they play with empty shells. With withered leaves they weave their boats and smilingly float them on the vast deep. Children have their play on the seashore of worlds.

They know not how to swim, they know not how to cast nets. Pearl fishers dive for pearls, merchants sail in their ships, while children gather pebbles and scatter them again. They seek not for hidden treasures, they know not how to cast nets.

The sea surges up with laughter, and pale gleams the smile of the sea-beach. Death-dealing waves sing meaningless ballads to the children, even like a mother while rocking her baby's cradle. The sea plays with children, and pale gleams the smile of the sea-beach.

On the seashore of endless worlds children meet. Tempest roams in the pathless sky, ships get wrecked in the trackless water, death is abroad and children play. On the seashore of endless worlds is the great meeting of children.

VI

Light, my light, the world-filling light, the eye-kissing light, heart-sweetening light!

Ah, the light dances, my darling, at the centre of my life; the light strikes, my darling, the chords of my love; the sky opens, the wind runs wild, laughter passes over the earth.

The butterflies spread their sails on the sea of light. Lilies and jasmines surge up on the crest of the waves of light.

The light is shattered into gold on every cloud, my darling, and it scatters gems in profusion.

Mirth spreads from leaf to leaf, my darling, and gladness without measure. The heaven's river has drowned its banks and the flood of joy is abroad.

Water Colors
SHIBLEY BOYES, PIANIST

Water Colors

On A Screen

A tortoise I see on a lotus-flower resting,
A bird 'mid the reeds and the rushes is nesting,
A light skiff, propelled by some boatman's fair daughter,
Whose song dies away o'er the fast flowing water.

The Odalisque

A gaily dressed damsel steps forth from her bower,
Bewailing the fate that forbids her to roam.
In the courtyard she counts the buds on each flower,
While a dragon-fly flutters and sits on her comb.

Highwaymen

The rainy mist sweeps gently o'er the village by the stream,
And from the leafy forest glades the brigand daggers gleam;
And yet, there is no need to fear, or step from out their way,
For more than half the world consists of bigger rogues than they!

To A Young Gentleman

Don't come in, sir, please!
Don't break my willow-trees!
Not that that would very much grieve me,
But, alack-a-day,
What would my parents say?
And love you as I may,
I cannot bear to think what that would be.

Don't cross my wall, sir, please!
Don't spoil my mulberry-trees!
Not that that would very much grieve me,
But, alack-a-day,
What would my brothers say?
And love you as I may,
I cannot bear to think what that would be.

Then keep outside, sir, please!
Don't spoil my sandal-trees!
Not that that would very much grieve me,
But, alack-a-day,
What the world would say!
And love you as I may,
I cannot bear to think what that would be.

THE COMPOSER

John Alden Carpenter has been called the "most typically American of all our composers." This opinion doubtless refers to the fact that Carpenter successfully employed jazz rhythms in some of his more important works, notable in the ballets, "Krazy Kat" and "Skyscrapers" and also in the "Concertino for Piano and Orchestra." But Carpenter's early works are impressionistic in feeling. Indeed even when the jazz idiom is used, the typical delicacy and refinement of impressionism is always in evidence.

Carpenter, a Chicago businessman, became known to the musical world as a composer of unusual individuality with the appearance of the Gitanjali Songs in 1912. The Water Colors came out two years later.

In addition to those mentioned above, his compositions include two symphonies, a string quartet, piano quintet, violin concerto, the orchestral suite "Adventures in a Perambulator," the tone poem "Sea Drift," and the ballet "The Birthday of the Infante."

THE ARTIST

Alice Mock, soprano, is a native Californian. Born in Oakland, she studied under Florence Holtzman in Paris and made her debut in Italy, in "La Boheme." Miss Mock has toured extensively here and abroad and was leading coloratura soprano with the Chicago City Opera for three years. She has performed in the Bach Festival in Carmel for many years and is currently engaged in motion picture work and concertizing.

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5. :60 — :55 bed/:05 vocal close
6. :29 — Full vocal
7. :29 — :01 intro/:07 vocal/:16 bed/:05 vocal close
8. :29 — :24 bed/:05 vocal close
9. :60 — instrumental
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(Y-6014 — *bright, positive contemporary)*
DEMONSTRATED FOR: SHOPPING MALL

CUT
1. :60 — Customized for demonstration purposes
2. :60 — Full vocal
3. :60 — :00 intro/:32 vocal/:23 bed/:05 vocal close
4. :60 — :00 intro/:06 vocal/:48 bed/:05 vocal close
5. :60 — :55 bed/:05 vocal close
6. :29 — Full vocal
7. :29 — :01 intro/:07 vocal/:16 bed/:05 vocal close
8. :29 — :24 bed/:05 vocal close
9. :60 — instrumental
10. :29 — instrumental

SIDE TWO:

I. "NOBODY PUTS IT ALL TOGETHER"
(Y-6015 — *bright, positive contemporary)*
DEMONSTRATED FOR: SHOPPING MALL

CUT:
1. :60 — Customized for demonstration purposes
2. :60 — Full vocal
3. :60 — :00 intro/:29 vocal/:26 bed/:05 vocal close
4. :60 — :00 intro/:06 vocal/:49 bed/:05 vocal close
5. :60 — :55 bed/:05 vocal close
6. :29 — Full vocal
7. :29 — :04 intro/:03 vocal/:17 bed/:05 vocal close
8. :29 — :24 bed/:05 vocal close
9. :60 — instrumental
10. :29 — instrumental

II. "NOBODY PUTS IT ALL TOGETHER"
(Y-6016 — *MOR contemporary)*
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CUT:
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2. :61 — Full Vocal
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4. :61 — :00 intro/:07 vocal/:49 bed/:05 vocal close
5. :61 — :56 bed/:05 vocal close
6. :30 — Full vocal
7. :30 — :05 intro/:04 vocal/:16 bed/:05 vocal close
8. :30 — :25 bed/:05 vocal close
9. :61 — instrumental
10. :30 — instrumental

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LEV
PILSHIK
КОГДА УХОДИТ ЖЕНЩИНА
WHEN A WOMAN LEAVES

WHEN A WOMAN LEAVES
КОГДА УХОДИТ ЖЕНЩИНА

SIDE 1

1. **WHEN A WOMAN LEAVES**
2. **CALL ME**
   E. KANIEL — L. PILSHIK
3. **MEETING**
   V. DOBRININ
4. **BROKEN LOVE**
   L. PILSHIK
5. **OFFENSE**
   L.PILSHIK
6. **YOUR EYES**
   R. BROWN — L. PILSHIK

Produced by: Lev Pilshik
Recorded and Mixed at: Henry's Recording Studio, New York, N.Y.
All Music arranged by: Henry Covner
Photography: Mark Liberman
Album Design: Erik Freyman

SIDE 2

1. **RUSSIAN BIRCH**
   S. ESENIN — L. PILSHIK
2. **WHAT A FOOL I HAVE BEEN**
3. **NIGHTINGALE**
   S. ESENIN — L. PILSHIK
4. **THE CANDLES**
5. **WHEN THE SOLDIER SERVED**
   BLANTER
6. **I LEFT PARENTAL HOME**
   S. ESENIN — L. PILSHIK

MUSICIANS

Keyboards: Henry Covner
Bass and Violins: Shalom Kovnator
Drums: Boris Monastirsky
Guitars: Natan Izikson

High-voltage talent — No bones about it Lev Pilshik has got it!
Lev was a star singer with the most famous bands and groups in Russia. First of all, its his voice, rich, earthy, masculine to the core. He wrote the music or lyrics for most of the songs performed on this record.
— WE HOPE YOU LIKE IT! —

This album is dedicated to my family whose patience and love have always guided me. To my friends whose support and loyalty I cherish, to my fans who have been there with me from the beginning.

Lev Pilshik

Special thanks to Natan Izikson, Benuard Krypnik, Boris Monastirsky, Haim Eshas, Shalom Kovnator & Henry Covner for their time, understanding & advise to support me in the creation of this recording. Also thanks to Misha Shufutinsky, Willi Tokarev, Misha Gulko and Victor Shulman

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TO GOD BE THE GLORY

The Singing Simpsons

WFB PRODUCTIONS
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THE SINGING SIMPSONS

Melvin and Evelyn Simpson

and children: Joy, age 18; Patricia, age 17;

Melvin, Jr., age 15; Gloria, age 14; Evelyn, age 9.

Music has always been a part of our lives. From our early years music played a very important role in giving our family unity as we often came together to sing. We would love to dedicate this record to our parents who taught us that Christ is real and can be a personal friend as well as Saviour. We in turn have tried to pass this heritage to our children. God has exceeded our desire to sing for Him by giving us a "Ministry of Song." We are not entertainers but we are "God's Messengers" in song. Our prayer is that as this record goes forth that many hearts will be revived, many eyes will be open to behold the beauty of Jesus, and for this we shall ever sing TO GOD BE THE GLORY.

—THE SIMPSON FAMILY

Contents

SIDE ONE — HE AROSE — HIS EYE IS ON THE SPARROW — JESUS LOVER OF MY SOUL
HUSH — BALM IN GILEAD

SIDE TWO — SATISFIED — IT'S REAL — DIDN'T IT RAIN — HE WILL NOT FAIL ME NOW
THE OLD ACCOUNT — THE LORD'S PRAYER

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and his orchestra

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STEREO
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SIDE 1

I Love, I Love, I Love You
Capture My Heart
You and I
How
What Good is It Now
Music Lesson (Solfeggio)

SIDE 2

Letters of Love
Dedication
Listen, My Friend
You Were That Time (That Time Was You)
Learning to Love
Yesterday's Joys

Stars & Bars

Stars & Bars

John G. Akin: Electric & Acoustic Mandolin Erica Hunter: Bass Robin Ruddy: Banjo & Guitar
Pete Salsbury: Electric & Acoustic Guitar Ace Garin Smith: Drums

Well All Right
Pete: lead vocal
Erica & Robin: harmony

Rock-A-Bye Boogie
Erica: lead vocal
Robin: harmony

Do I Have To Draw A Picture?
John & Erica: lead vocals
Robin: harmony & bass
Erica: acoustic guitar

Blue Light
John: lead vocal
Erica & Robin: harmony

My Baby Thinks He's A Train
Erica: lead vocal & guitar
Robin: harmony
Pete: bass

Keeping My Memory
Robin: lead vocal
John & Erica: harmony

Produced by Ted Macaluso

Recorded at Source Recorders,
Silver Spring, Maryland
Engineers: Rico Petruccelli & Lin Arroyo

Photography: Pete Pedersen, Barney Gault
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Анита Вест
Русско-цыганские песни

SINGS FOLK SONGS OF RUSSIA

MOVCHAN-BLINOVA ✲ SINGS

RUSSIAN FOLK ✲ SONGS

Accordion: S. KUBANSKY

K-6

SIDE 1

1. *Laptee*
2. *Mi Na Lodochke Katalis*
3. *S Chasu Da Pod Chas*
4. *Troika*
5. *Ya Uechor Moloda*
6. *Chechotka*

SIDE 2

1. *Riazanskye Chastushki*
2. *Pomniu Ya Molodushkoi Bila*
3. *Luchinushka*
4. *U Sadu Uishniovom*
5. *Pod Dugoi Kolokolchik Poyot*
6. *Miatiolki*

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UMBERTO TOZZI

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-Paquita Mariée- Edicem
MARIA ISABEL

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-P. Simon- Musa
A. RUSSELL SMITH

SIN TI 3:17
-P. Hamlisch, Evans- / Apple Mus. Pub, Inc. (Ascap)
VICKI CARR

NO TE VAYAS AMOR 3:00
-J. Vescovi-T. Navarro- Bravissimo
CRYSTAL GAYLE

VUELA ALTO 5:07
-J. Ian-G. Morodes- / Mundo Mus. Méx
JANIS IAN

ME OLVIDE DE VIVIR 3:25
-Billow-Reyes-J. Iglesias-M. Díaz-M. Korman-M. de la Calva-
-R. Arcusa-J. Flores- Arabella
RAY CONNIFF

DISCO 4 LADO 2

LLUVIAS NOCTURNAS 3:22
-J. Ian- / Mundo Mus. Méx.
JANIS IAN

TOMALO CON CALMA 3:58
-Chi Coltrane- Leo Musical
CHI COLTRANE

LA FERIA DE SCARBOROUGH 3:08
-P. Simon-A. Garfunkel- / Emisa
PERCY FAITH

AYUDAME A SOPORTAR LA NOCHE 2:43
-R. Kristofferson- Combine Mus. Corp. BMI
VICKI CARR

DIAS FELICES 2:17
-R. Frank, Gimble- Pendiente
RAY CONNIFF

DISCO 2 LADO 1

A LA QUE VIVE CONTIGO 3:02
-A. Manzanero- Manza Music
MANOFLA TORRES

DISCULPAME 3:23
-Alejandro Jaen- / Edimusa
VICKI CARR

SEGUIR SOÑANDO 4:12
-I. Rosato-P. Esposito- Mundo Mus. Méx
LOLITA

TE AMO 3:06
-Bigazzi-Tozzi-C. Toro-VC Melody
UMBERTO TOZZI

A MI PODRAS OLVIDARME PERO . . . 3:05
-Alejandro F. Caribe- , Mundo Mus. Méx
YURIRI

DISCO 2 LADO 2

QUE ME PERDONE TU SEÑORA 2:29
-Ramiro José- Geminis Musical
MANOFLA TORRES

NUESTRO SECRETO 2:20
-Paquita Mariée- Centenario Mus
SONIA LOPEZ

AMEMONOS 3:24
-J. Ruiz Venegas- Apol Music
APOLO

PERDI CON UNA MUJER 3:03
-Pepe Gutierrez Sr.- Pendiente
GERARDO REYES

QUE MAL AMADA ESTAS 3:20
-Roberto Cantoral- Intersong
GUALBERTO CASTRO

DISCO 5 LADO 1

JESUS GLORIA DE LOS HOMBRES 2:56
-Bach- J. S.
WALTER CARLOS

QUE LOS CORDEROS PASTEN EN PAZ 5:00
-Bach- / Tempi Music
WALTER CARLOS

CONCIERTO DE BRANDENBURGO No. 5 EN RE MAYOR 5:00
-Bach- / Pendiente
WALTER CARLOS

DISCO 5 LADO 2

3 DANZAS DE LA SUITE EL CASCANUECES 5:20
Danza Rusa
Danza del hada de azúcar
Danzaide las pipas
-P. Tchaikowsky- / Pendiente
WALTER CARLOS

CONCIERTO DE BRANDENBURGO No. 2 EN FA MAYOR 5:50
-J. S. Bach- / Pendiente
WALTER CARLOS

EPISODIOS PARA PIANO Y SONIDO ELECTRONICO 5:50
-W. Carlos- / Pendiente
Phillip Ramey, Pianista
WALTER CARLOS

DISCO 3 LADO 1

ALMA LLANERA 2:58
-Pedro Elías Gutiérrez- S...
LOS CONDOR

ZUMBA QUE ZUMBA 2:13
-Recopilación de Pco. Carmino- Sesac
LOS CONDOR

LA CHIPOLA 3:44
-Anónimo- Sesac
LOS CONDOR

LA VOZ DEL VIENTO 3:12
-Anónimo- Sesac
RENE DEVIA

CANZONCITA 2:52
-Anónimo- Sesac
RENE DEVIA

DISCO 3 LADO 2

MI VIEJO 2:54
-Pancrudo- Emisa
PIERO

O QUIZAS SIMPLEMENTE LE REGALE UNA ROSA 3:20
-Leonardo Favio- Mundo Mus. Méx.
LEONARDO FAVIO

SI TU TE VAS 2:24
-Sandro Anderle- Irambula
SANDRO

LLEGANDO LLEGASTE 3:20
-[illegible]- Interpecta
[illegible]

ELLA . . . ELLA Y YO ME OLVIDO 3:45
-[illegible]- Mundo Mus. Méx
LEONARDO FAVIO

DISCO 6 LADO 1

PRIMER MOVIMIENTO Sa. SINFONIA 8:35
-BEETHOVEN-
NEW YORK PHILHARMONIC
Leonar Bernstein Cond.

THE CUCKOO AND THE NIGHTINGALE 4:44
-Handel-
THE BOYS CHOIR OF
LONDON PHILARMONIC ORCH
SIR ADRIAN BOULT

FOR UNTO US A CHILD IS BORN 4:33
THE MORMON TABERNACLE CHOIR
RICARD CONDIE DIR.
THE FIRE ARMONIC ORCHESTRA
EUGENE ORMANDY COND.

DISCO 6 LADO 2

AVE MARIA 4:41
-Arr. Arthur Harris- Mundo Mus. Méx.
THE TEMPLE UNIVESITY Y CONCERT CHOIR

SERENATA 4:22
-Arr. Arthur Harris- Blackwood Mus. Inc. (BMI)
THE PHILADELPHIA ORCHESTRA

PARA ELISA 3:24
-Arr. William Smillie- , P. D.
THE PHILADELPHIA ORCHESTRA

HECHO EN MEXICO POR
CBS/COLUMBIA INTERNACIONAL S.A.
AV. LAGO DE CHAPULTEPEC No. 154
NAUCALPAN MEX.
MARCA REGISTRADA

AC-0291

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Un Servicio de Discos CBS

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IMAGE MUSIC DISC 14
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MASTERPLAN
IMAGE MUSIC DISC 14
SIDE 2
RANDOM LENGTH
© ℗ TM Productions, Inc. Dallas, TX

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 23:58
MO: 24:30

PROGRAM NUMBER 1

AUGUST, 1974

Series 8

73028

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 23:35
MO: 24:30

PROGRAM NUMBER 2

AUGUST, 1974

Series 8

73028

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 24:00
MO: 24:30

PROGRAM NUMBER 3

AUGUST, 1974

Series 8

73029

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 23:19
MO: 24:30

PROGRAM NUMBER 4

AUGUST, 1974

Series 8

73029

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 23:13
MO: 24:29

PROGRAM NUMBER 1

JANUARY, 1975

Series 13

73427

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 23:45
MO: 24:30

PROGRAM NUMBER 2

JANUARY, 1975

Series 13

73427

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 23:07
MO: 24:30

PROGRAM NUMBER 3

JANUARY, 1975

Series 13

73428

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 23:07
MO: 24:30

PROGRAM NUMBER 4

JANUARY, 1975

Series 13

73428

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 23:20
MO: 24:30

PROGRAM NUMBER 1

NOVEMBER, 1974

Series 11

73266

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 23:00
MO: 24:30

PROGRAM NUMBER 2

NOVEMBER, 1974

Series 11

73266

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 22:55
MO: 24:30

PROGRAM NUMBER 3

NOVEMBER, 1974

Series 11

73267

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

billy pearl

for

Today's Army

Compatible
Stereo

VO: 23:23
MO: 24:30

PROGRAM NUMBER 4

NOVEMBER, 1974

Series 11

73267

MASTERTAPE
IMAGE MUSIC DISC 13
SIDE 1
COMMERCIAL LENGTH
Communications Inc. Dallas, TX

MASTERPLAN
IMAGE MUSIC DISC 13
SIDE 2
RANDOM LENGTH

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS
ROBERT W. MORGAN
FOR
TODAY'S ARMY
Compatible
Stereo
VO: 21:44
MO: 24:30
PROGRAM NUMBER 1
OCTOBER, 1974
Series 10

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Commentator
Script

VO: 22:30
MO: 24:30

PROGRAM NUMBER 2

OCTOBER, 1974

Series 10

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 23:00
MO: 24:30

PROGRAM NUMBER 3

OCTOBER, 1974

Series 10

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 22:15
MO: 24:30

PROGRAM NUMBER 4

OCTOBER, 1974

Series 10

73200

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 21:56
MO: 24:30

PROGRAM NUMBER 1

AUGUST, 1974

Series 8

73030

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible

VO: 21:48
MO: 24:30

PROGRAM NUMBER 2

AUGUST, 1974

Series II

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS
ROBERT W. MORGAN
FOR TODAY'S ARMY
Compatible
Stereo
VO: 21:03
MO: 24:30
PROGRAM NUMBER 3
AUGUST, 1974
Series 8

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS
ROBERT W. MORGAN
FOR TODAY'S ARMY
Compatible
Stereo
VO: 21:15
MO: 24:30
PROGRAM NUMBER 4
AUGUST, 1974
Series 8
1901

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS
ROBERT W. MORGAN
FOR TODAY'S ARMY
Compatible
Stereo
VO: 23:42
MO: 24:30
PROGRAM NUMBER 1
SEPTEMBER, 1974
Series 9

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN
FOR TODAY'S ARMY

Compatible
Stereo

VO: 21:48
MO: 24:30

PROGRAM NUMBER 2

SEPTEMBER, 1974

Series 9

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 21:50
MO: 24:30

PROGRAM NUMBER 3

SEPTEMBER, 1974

Series 9

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS
ROBERT W. MORGAN
FOR
TODAY'S ARMY
Compatible
Stereo
VO: 22:25
MO: 24:35
PROGRAM NUMBER 4
SEPTEMBER, 1974
Series 9

MASTERPLAN
IMAGE MUSIC DISC 12
SIDE 1
COMMERCIAL LENGTH

MASTERPLAN
IMAGE MUSIC DISC 12
SIDE 2
RANDOM LENGTH

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 23:24
MO: 24:30

PROGRAM NUMBER 1

MARCH, 1975

Series 15

7360

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS
ROBERT W. MORGAN
FOR TODAY'S ARMY
Compatible
Stereo
VO: 22:36
MO: 24:30
PROGRAM NUMBER 2
MARCH, 1975
Series 15
73606

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 21:37
MO: 24:30

PROGRAM NUMBER 3

MARCH, 1975

Series 15

73607

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 21:50
MO: 24:30

PROGRAM NUMBER 4

MARCH, 1975

Series 15

73607

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 22:28
MO: 24:35

PROGRAM NUMBER 1

NOVEMBER, 1974

Series 11

1974

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 23:45
MO: 24:30

PROGRAM NUMBER 2

NOVEMBER, 1974

Series II

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 21:01
MO: 24:30

PROGRAM NUMBER 3

NOVEMBER, 1974

Series 11

73271

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 19:41
MO: 24:30

PROGRAM NUMBER 4

NOVEMBER, 1974

Series 11

(ABC)

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS
ROBERT W. MORGAN
FOR TODAY'S ARMY
Compatible
Stereo
VO: 22:23
MO: 24:30
PROGRAM NUMBER 1
DECEMBER, 1974
Series 12
73345

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS
ROBERT W. MORGAN
FOR TODAY'S ARMY
Compatible
Stereo
V.O. 22:30
MO: 24:30
PROGRAM NUMBER 2
DECEMBER, 1974
Series 12

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 21:14
MO: 24:30

PROGRAM NUMBER 3

DECEMBER, 1974

Series 12

73346

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS
ROBERT W. MORGAN
FOR TODAY'S ARMY
Compatible
Stereo
VO: 22:47
MO: 24:30
PROGRAM NUMBER 4
DECEMBER, 1974
Series 12
73346

MASTERPLAN

IMAGE MUSIC DISC 1

SIDE 1

COMMERCIAL LENGTH

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MASTERPLAN

IMAGE MUSIC DISC 1

SIDE 2

RANDOM LENGTH — MOOG

℗ 1979 TM Productions, Inc.

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 22:53
MO: 24:30

PROGRAM NUMBER 1

MAY, 1975

Series 17

73765

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS

ROBERT W. MORGAN FOR TODAY'S ARMY

Compatible
Stereo

VO: 23:15
MO: 24:30

PROGRAM NUMBER 2

MAY, 1975

Series 17

73765

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS
ROBERT W. MORGAN
FOR TODAY'S ARMY
Compatible
Stereo
VO: 21:36
MO: 24:30
PROGRAM NUMBER 3
MAY, 1975
Series 17
73766

YOUR LOCAL
UNITED STATES ARMY REPRESENTATIVE
PRESENTS
ROBERT W. MORGAN
FOR TODAY'S ARMY
Compatible
Stereo
VO: 22:08
MO: 24:30
PROGRAM NUMBER 4
MAY, 1975
Series 17
73766

Sonolux

DE TURISMO POR COLOMBIA

LP 12-646

Lado 1

1. DE TURISMO POR COLOMBIA - Amelio E. Herrero - Ramón Ospina TRIO COLOMBIA. 2—**QUIERO AMANECER** Porro (Raúl Saladem) SARITA LASCARRO. 3—**LA VACA VIEJA** Porro (Clímaco Sarmiento) ORQUESTA SONOLUX 4- **ESPUMAS** Pasillo (Jorge Villamil). GARZON Y COLLAZOS 5—**LA GAITA** - Gaita (Lucho Bermúdez). LUCHO BERMUDEZ Y SU ORQUESTA 6- **AY COSITA LINDA** - Merecumbé (Pacho Galán). ORQUESTA DE LUIS URIBE BUENO **EL REY DEL RIO** - Aguabajo (Rubén Castro Torrijos). LEONOR GONZALEZ MINA

PRODUCTO DE INDUSTRIA ELECTRO SONORA LTDA. MEDELLIN - COLOMBIA - DERECHOS DE EJECUCION PUBLICA Y DE RADIOTRANSMISION RESERVADOS

Sonolux

DE TURISMO POR COLOMBIA

LP 12-646

Lado 2

1—MICAELA - CALLATE CORAZON - MI CAFETAL - LA MUCURA Porro (Luis C. Meyer - Aquiles Lanao - Crescencio Salcedo - Toño Fuentes). TRIO COLOMBIA 2—PORQUE TE FUISTE - Pasillo (Rosita de Rocha). ESTUDIANTINA SONOLUX. 3—AUNQUE LO NIEGUES - Pasillo (José A. Morales). HNOS. MARTINEZ. 4—MOMPOSINA - Porro (José Barros). JAIME LLANO GONZALEZ. 5—CARMENTEA - Pasaje (Miguel Angel Martin) OMAR RAMIREZ. 6—LA GUANEÑA - Aire Típico Nariñense (D. R. de A. ORIOL RANGEL

PRODUCTO DE INDUSTRIA ELECTRO SONORA LTDA. MEDELLIN COLOMBIA. DERECHOS DE EJECUCION PUBLICA Y DE RADIOTRANSMISION RESERVADOS

MASTERPLAN
MIND TRAPS DISC 22
SIDE ONE
33 1/3 RPM
STEREO
"COMMUNICATION BREAKDOWN"
"THE BIRDS AND THE BEES"
"YOU KNOW WHAT"
"COPY KID"
© ℗ TM Productions, Inc. Dallas, TX

MASTERPLAN

MIND TRAPS DISC 22

SIDE TWO

33 1/3 RPM
STEREO

"WILLY FIXIT"

"THE LEGEND OF WILLY FIXIT"

"BIRD FEEDER"

"GONE WITH THE BREEZE"

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LCW

CLESEN

MUSIC LIBERATED

SOUND EFFECTS RECORD

Number 310504

Volume 4 — Side A

Monaural

33 1/3 RPM

1. Air Raid Siren :32 — 2. Anti-Aircraft Guns :49 — 3. Automatic Rifle :25 4. Bugle Call (Reveille) :14 — 5. Bugle Call (First Call) :10 — 6. Bugle Call (Taps) :34 — 7. Battle, Medieval 1:35 — 8. Battle, WW I :30 9. Cannon Firing :42 — 10. Demolition 1:00 — 11. Machine Gun 1:00 12. Machine Gun 1:00 — 13. Marching Men :36 — 14. Rifle Shots with Ricochet :26 — 15. Rifle Shots :13 — 16. 5 Single Shots :21 17. 9 Single Shots :34 — 18. Shot Gun (One Shot) Outdoors :02 19. Shot Gun (Two Shots) Outdoors :04 — 20. Shot Gun (One Shot) Indoors :01 — 21. Shot Gun (Two Shots) Indoors :02 — 22. Rifle Shot (One Shot) Outdoors :02 23. Rifle Shot (Two Shots) Outdoors :02 — 24. Rifle Shot (One Shot) Indoors :01 — 25. Rifle Shot (Two Shots) Indoors :03 — 26. Snare Drum and Rifle Volley :22

VC 3464-G

LSW

OLESEN

SOUND EFFECTS RECORD

Number 310504

Volume 4 — Side B

Monaural

33⅓ RPM

1. African Drums :47 — 2. Air Hammer (Pneumatic) 1:15
3. Alarm Bell :33 — 4. Angelus Bell :45 — 5. Chuck Wagon Bell (Country Fire Alarm) :16 — 6. Church Bell Tolling :47
7. Doorbell :10 — 8. Fight Bell (One Ring) :10 — 9. Fight Bell (Attention) :10 — 10. Ice Cream Truck Bell :23
11. Pealing Bells 1:05 — 12. Country School Bell 1:00
13. Computer :55 — 14. Door Chimes — 15. Factory Noises 1:00 — 16. Factory Whistle :26 — 17. Fire Crackers :22 — 18. Fire Crackling :37 — 19. Glass Crashing (Window) :05 — 20. Mantel Clock Stroking (12 Times) :25 — 21. Power Mower (Start, Running, Stop) :36
22. Telegraph :33

VC 3464-H

INSTARTE

TALLER FOLKLORICO PUERTORRIQUEÑO

ESTEREOFONICO
SERIE ISLA CANTADA
VOL. 1

SEGUNDA EDICION
LADO A

A PUERTO RICO — AUSENCIA
J. GAUTIER BENITEZ
MUSICA SOBRE EL TEXTO BRUNILDA GARCIA

LA VUELTA A MIS LOMAS
LOLA RODRIGUEZ DE TIO
ALMA BORICUA CLODOMIRO RODRIGUEZ

EL RUISEÑOR. FRAGMENTO I
PACHIN MARIN

NANA DEL NIÑO AZUL
J. COLLAZO — B. GARCIA

YERBA MORA
J. A. DAVILA

INSTARTE

TALLER FOLKLORICO PUERTORRIQUEÑO

ESTEREOFONICO
SERIE ISLA CANTADA
VOL. 1

SEGUNDA EDICION
LADO B

NUESTRO AIRE - ELENA AYALA

LOS CARRETEROS - RAFAEL HERNANDEZ

BESOS - JUAN B. HUYKE

NANA
CASTANERA, GARCIA, COLLAZO

EL VALLE DE COLLORES
L. LLORENS TORRES
ARREGLO, B. GARCIA

A PUERTO RICO - REGRESO
J. GAUTIER BENITEZ
MUSICA SOBRE EL TEXTO BRUNILDA GARCIA

Hector Records
DIVISION OF DANCE RECORDS, INC.
SPECIAL TECHNIQUE SERIES:
Pirouettes
(waltzes, rags, cedas, etc.)
HLPS-4220 MO
Arranged and Played by
Harriet Cavaill
Side A
1. Pique attitude pirouette: waltz
(medium-slow 3/4)
2. Single & Multiple chaine pirouette:
bolero - (medium 3/4)
3. Pique coupe pirouette: rag
(medium-slow 2/4)
4. En dedans & en dehors pirouette:
waltz - (medium 3/4)

HECTOR Records

DIVISION OF DANCE RECORDS, INC.

SPECIAL TECHNIQUE SERIES:
Pirouettes
(waltzes, rags, codas, etc.)

HLPS-4220 MO

Arranged and Played by
Harriet Cavaill

Side B
(Elementary)

1. Releve en dedans pirouette: mazur
   (medium-slow 3/4)
2. Single chaine pirouette: tango
   (slow 2/4)
3. Releve en dehors pirouette: waltz
   (medium 3/4)
4. Pique & pique pirouette:
   (coda/march - fast 2/4)

Sounds Like The Navy
COMPATIBLE
STEREO
SLN 74-25
Guest: Jackson Browne
M.C.: Sam Riddle
VOICE OUT: 14:10
MUSIC OUT: 14:40
Take It Easy
Benchmark Music
ASCAP
Looking Into You
Open Window
BMI
Doctor My Eyes
Open Window
BMI
For Everyman
Benchmark
ASCAP
U.S. NAVY
PUBLIC SERVICE RADIO

Sounds Like The Navy

COMPATIBLE
STEREO

SLN 74-26

Guest: Jackson Browne
M.C.: Sam Riddle

VOICE OUT: 14:10
MUSIC OUT: 14:40

Under The Falling Sky
Open Window
BMI

Jamaica Say You Will
Open Window
BMI

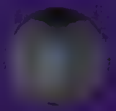
Song For Adam
Open Window
BMI

Sing My Songs To Me
Companion Music/
Open Window
BMI

U.S. NAVY
PUBLIC SERVICE RADIO

DRYDEN RECORDS

DARK BLUE WORLD OF JAROSLAV JEZEK



1. DARK BLUE WORLD
2. TROJAN HORSE
3. BLOODY MOON
4. PRAGUE BLUES
5. GHOSTS IN THE HOUSE
6. WHITE SISTERS

J. Jezek and the Liberated Theater Orchestra
Vocals by G. Voskovec & J. Werich

3201-A

33⅓ RPM LONG PLAYING

DRYDEN RECORDS
DARK BLUE WORLD OF JAROSLAV JEZEK
1. THREE POLICEMEN
2. DAVID AND GOLIATH
3. METAMORPHOSES
4. UPS AND DOWNS
5. OLD MAN HUNGER
6. AESOP AND THE ANT
J. Jezek and the Liberated Theater Orchestra
Vocals by G. Voskovec & J. Werich
3201-B
33⅓ RPM LONG PLAYING

MIXMAS
UR
POSITION
NORMAL
A
maxe

MIXMAS
UR
POSITION
NORMAL
B
maxell

EXCELSIOR CHORAL ENSEMBLE

FIRST COMMUNION

Side 1
Stereo

37491

1. He Promised (J.C. White) 4:23
2. Thank You Lord (Inez Andrews) 4:33
3. He's So Wonderful (James R. Peterson) 2:23
4. Jesus (Traditional) 2:41
5. Savior More Than Life To Me (P.D.) 4:42

Mfg. by RITE RECORD PRODUCTIONS INC., Cinti., Ohio 45215

EXCELSIOR CHORAL ENSEMBLE

FIRST COMMUNION

Side 2
Stereo

37492

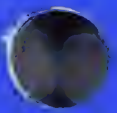
1. Shine (P.D.) 5:27
2. Last Mile Of The Way (P.D.) 4:45
3. He's My Everything (Jesse Frazier) 2:24
4. Let Jesus In (Howard Smith, Jr.) 2:43
5. More Love To Thee (P.D.) 2:20

Mfg. by RITE RECORD PRODUCTIONS INC., Cinti., Ohio 45215

GAMMA

BOB McGILPIN
PARATE

GX 01-1120
Cara A



Licencia:
BUTTERFLY
RECORDS
P-1980

1.-ALGO SEXY / "Sexy thing"
2.- 54
3.-PIERDETE / "Get loose"
4.-GATO EN LAS LLAVES / "Kitten on the keys"

Temas de Bob McGilpin y John Hoke, excepto "54" que es de Bob McGilpin y Linda Marshall

• PROHIBIDA LA REPRODUCCION Y LA RADIODIFUSION DE ESTE DISCO • RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR • FABRICADO POR GAMMA, S.A. •

GAMMA
BOB McGILPIN
PARATE
GX 01-1120
Cara B
Licencia:
BUTTERFLY
RECORDS
P-1980
1.-LISTO PARA PONERME PESADO / "Ready to get heavy"
2.-PARATE Y HAZLO OTRA VEZ
"Get up & do it again"
3.-BAILARIN DE DISCOTHEQUE / "Disco dancer"
4.-DEMASIADO DE ALGO BUENO
"Too much of a good thing"
Temas de Bob McGilpin y John Hoke
• PROHIBIDA LA REPRODUCCION Y LA RADIODIFUSION DE ESTE DISCO •
• RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR • FABRICADO POR GAMMA, S.A. •

33 R.P.M. 11:00 min

T. G. I. F.

DJ. Spiderman Remix 5/5/78

45 rpm

:LAND OF MAKE BELIEVE

CHAMPS BOYS

remixed CHUCK THE JOCK

SUNSHINE SOUND

1650 BROADWAY, NEW YORK, N. Y. 10019

(212) 582-6227

F10002

45 RPM

"MAGIC BIRD OF FIRE"

SUNSHINE SOUND

1650 BROADWAY, NEW YORK, N.Y. 10019

(212) 582-6227

45 RPM

110

"DANCE LITTLE LADY DANCE"

TINA CHARLES

RE-MIX BY CHUCK THE JOCK

SUNSHINE SOUND

1650 BROADWAY, NEW YORK, N.Y. 10019

(212) 582-6227

45 RPM

126

"DISCO MAGIC"

T-CONNECTION

MASTERPLAN

MINDTRAPS DISC 16

SIDE 1

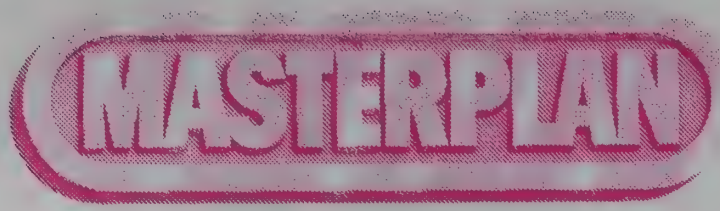
"TRADE IN WIFE"

"YOU CAN'T WIN 'EM ALL"

"WHAT YOU'RE LOOKING FOR"

"BIRTHDAY"

©℗ TM PRODUCTIONS, INC.



MINDTRAPS DISC 16

SIDE 2

"THE ADVENTURES OF SUPPERMAN"

"WE CALL IT HOME"

"A GENERATION OF TOOLS"

"NOT TONIGHT, I HAVE A HEADACHE"

©℗ TM PRODUCTIONS, INC.

MASTERPLAN

MIND TRAPS DISC 5

SIDE 1

"THEY RENT IT ALL"
(TMA 4054)

"LOST FOR AN ANSWER"
(TMA 4055)

"NOAH KNOWS"
(TMA 4056)

"JOHN AND GRACE"
(TMA 4057)

℗ 1978 TM Productions, Inc.

MASTERPLAN

MIND TRAPS DISC 5

SIDE 2

"DID YOU KNOW"
(TMA 4058)

"THE COMPLETE RECORD SHOP"
(TMA 4059)

"TWO NUMBERED TREES"
(TMA 4060)

"CANDY KISSES"
(TMA 4061)

℗ 1978 TM Productions, Inc.

FOURTEENTH ANNUAL MUSIC FESTIVAL
"CAROLS OF MAY"
SACRAMENTO CITY SCHOOLS
MAY 17-18, 1956

Side 1

33⅓ rpm
Long Playing

1. **MAY DAY CAROL** . . . . . (arr. Taylor-Mefford)
   Director: **Floy Young Potter - Combined Groups**
2. **PROCESSIONAL MARCH** . . . . . (Marcelli)
   Director: **Tom Douglas - Junior High School Orchestra**
3. **CHERUBIC HYMN** . . . . . (Bortniansky)
   Director: **Clive Mefford - Junior High School Choirs**
4. **WALK TOGETHER CHILDREN** . . . . . (arr. Smith)
   Director: **Floy Young Potter**
   Junior High School Choirs
5. **SELECTIONS FROM DEEP RIVER SUITE**
   (arr. Erickson)
   Director: **Paul Goodwin - Junior High School Bands**
6. **CRANBERRY CORNERS, U.S.A.**
   (Richardson-Klein)
   Director: **Floy Young Potter**
   Combined Groups

FOURTEENTH ANNUAL MUSIC FESTIVAL
"CAROLS OF MAY"
SACRAMENTO CITY SCHOOLS
MAY 17-18, 1956

1. **MARCH, SUITE IN E FLAT** . . . . . (Holst)
Director: **Aubrey Penman - Senior High School & Junior College Bands**

Side 2

33⅓ rpm
Long Playing

2. **LET NOT YOUR SONG END** . . . . . (Cain)
Director: **Lenora Gebbett - Senior High School and Junior College A Cappella Choirs**

3. **LET US BREAK BREAD TOGETHER** . . . . . (arr. Montague)
Director: **Marie Stebbins - Senior High School and Junior College A Cappella Choirs**

4. **HOSANNA! BLESSED IS HE** . . . . . (Marryott)
Director: **Stewart Tulley - Senior High School and Junior College Choirs and Choruses**

5. **AMERICAN SALUTE** . . . . . (Gould)
Director: **Norman Lamb - Senior High School and Junior College Orchestra**

6. **PSALM 150** . . . . . (Lewandowski-arr. Harpham)
Director: **George Barr - Combined Groups**

THIRTEENTH ANNUAL MUSIC FESTIVAL SACRAMENTO CITY SCHOOLS

MAY 12-13, 1955

Side 1
(EB-1178)

33⅓ rpm
Long Playing

1. SNOW WHITE FANTASY (Churchill-Herfurth)
Director: LeRoy Deeg - Junior High School Orchestras
2. HYMN OF PRAISE (Beethoven-Gillespie)
Director: James Gillespie
3. OH WHEN I GET TO HEAVEN (arr. Mells) Director: Flcy Young Potter - Junior High School Choirs and Choruses
4. REVERIE (Debussy-Beeler) Director: Orval Harpham
5. IN A CLOCK STORE (Vitto-Orth) Director: Thomas Johnson
Junior High School Bands
6. EL RELICARIO (Padilla-Isaac) Director: William Peron
Senior High School and Junior College Orchestras
7. CHERUBIC HYMN (Gretchaninoff) Dir.: Lenora Gebbett
8. THE NEW ASHMOLEAN MARCHING SOCIETY AND STUDENTS CONSERVATORY BAND
(Loesser-Simeone)
Director: Stewart Tulley Senior High School & Junior College Choirs

THIRTEENTH ANNUAL
MUSIC FESTIVAL
SACRAMENTO CITY SCHOOLS

MAY 12-13, 1955

Side 2
(EB-1179)

33⅓ rpm
Long Playing

1. THE MARCHES OF PEACE (Mueller)
Director: Floy Young Potter - Combined Groups
2. MARCH OF THE MEISTERSINGERS (Wagner-Herfurth)
Director: Ken Harvey - Junior High School Orchestras
3. HE'S GONE AWAY (Southern Mountain Song, arr. Clokey)
Soloist: LaRue Smuin - Director: Marie Stebbins
Senior High School and Junior College Choirs
4. RIVER JORDAN (Whitney) Director: Milton Stocking
Senior High School and Junior College Bands
5. I BELIEVE (Drake-Graham-Shirl-Stillman, arr. Ades)
Dir.: Floy Young Potter - Junior High School Choirs & Choruses
6. THE BUGLER'S HOLIDAY (Anderson) Trumpet Trio: Larry Cook, Lloyd Gabbert, Leon Solorio - Director: Leland Long
Senior High School and Junior College Orchestras
7. I AM AN AMERICAN (Evans-Michaelis-Dragon) Soloist: Evelyn Stroble - Narrator: John Grover Director: George Barr - Combined Groups

PEDRO INFANTE
(P) 1977 FABRICA DE DISCOS PEERLESS, S. A.
peerless
AP-106/1 A
1-PENJAMO (Rubén Méndez) 2-CUANDO SALE LA LUNA (José Alfredo Jiménez) 3-MI PREFERIDA (Pedro Galindo) 4-SOBRE LAS OLAS (Juventino Rosas) 5-CAMINO A GUANAJUATO (José Alfredo Jiménez) 6-NOCTURNAL (José Sabre Marroquín)
HECHO EN MEXICO. FABRICA DE DISCOS PEERLESS S.A. MARCA REGISTRADA. MADE IN MEXICO
EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO.

PEDRO INFANTE

(P) 1977 FABRICA DE DISCOS PEERLESS, S. A.

peerless

AP-106/1 B

1-LAS MAÑANITAS (D. P.) 2-EL MUNDO (Fabregat-Molina) 3-DIOS NUNCA MUERE (Alcalá-Garrido) 4-TRES DIAS (Tomás Mendez Sosa) *5-LAS GOLONDRINAS (Nicolás Juárez) 6-QUE ME TOQUEN LAS GOLONDRINAS (Tomás Méndez Sosa)

*Actuación Especial de Angel Infante

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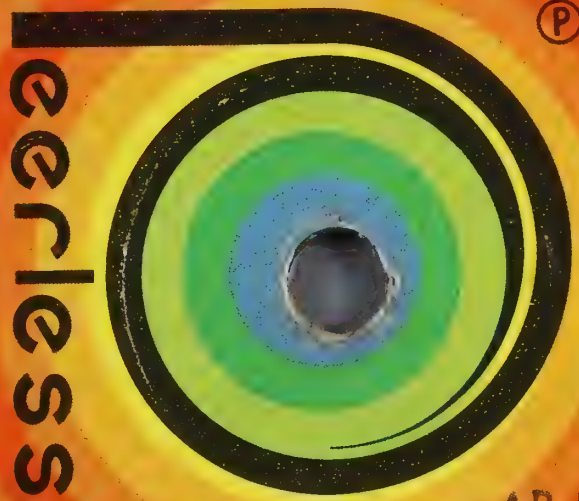

AP-106/2 A

1-EL PLEBEYO (Felipe Pinglo) 2-TRES CONSEJOS (Fuentes-Cervantes 3-CUANDO EL DESTINO (José Alfredo Jiménez) 4-EL PIOJO Y LA PULGA (Felipe "Charro" Gil) 5-TU RECUERDO Y YO (José Alfredo Jiménez) 6-LA QUE SE FUE (José Alfredo Jiménez)

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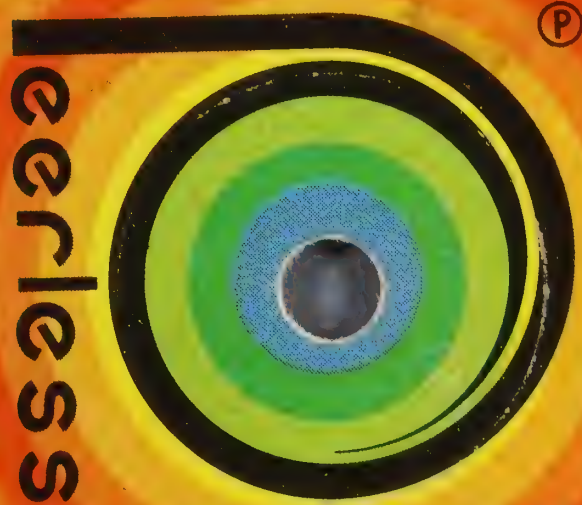

AP-106/2 B

1-MALDITA SEA MI SUERTE (Esperón-Urdimalas) 2-HISTORIA DE UN AMOR (Carlos Almarán) 3-NI POR FAVOR (Fuentes-Cervantes) 4-TU Y LAS NUBES (José Alfredo Jiménez) 5-TE QUIERO ASI (Prado-Sancristóbal) 6-GORRIONCILLO PECHO AMARILLO (Tomás Méndez Sosa)

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PUBLICA CON FINES DE LUCRO

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PEDRO INFANTE

(P) 1977 FABRICA DE DISCOS PEERLESS, S, A.

AP-106/3 A

1-AMORCITO CORAZON (Esperón-Urdimalas) 2-FLOR SIN RETOÑO (Gassón) 3-NUBE GRIS (Eduardo Márquez Talledo) 4-ELLA (José Alfredo Jiménez) 5-ROSALIA (Letra: Catalina D'Erzell) 6-CIEN AÑOS (Fuentes-Cervantes)

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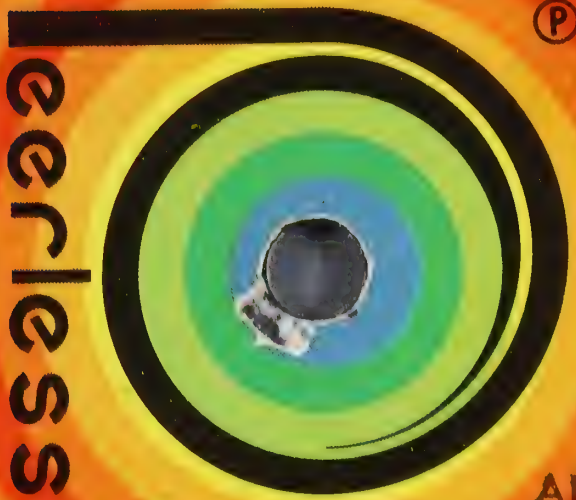

AP-106/3 B

1-VIVA MI DESGRACIA (Francisco Cárdenas) 2-NANA PANCHA (Pichirilo-Rosendo Ruíz) 3-YO (José Alfredo Jiménez) 4-LA CALANDRIA (Manuel Hernández) 5-UN MUNDO RARO (José Alfredo Jiménez) 6-LUNA DE OCTUBRE (José Antonio Michel)

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Made in Switzerland

MUSICA HELVETICA

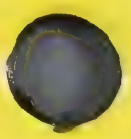
+SBC

European & Overseas Services
- Transcriptions -

Swiss Folk Music VII
Summertime in Switzerland

Programme No. 23 (Music Selections)

+ML+ STEREO 33⅓



MH 23 - MS
3054

1. Kuhreihen von der Frutt (Trad.) 2:10
2. Alpaufzug 1:04 – 3. La Poya (Trad.) 3:24
4. Alter Polka (Trad.) 2:18
5. Wie baas isch mir da obe (Schmalz / Krenger) 2:12
6. Bödeler (Schottisch) (Trad.) 1:25
7. Der Schafhirt (J.Hummel) 3:06
8. Ich bin ein Schweizerknabe (J.Greith / J.M. Baumgartner) 2:32
9. Sur les rives du Doubs (A.Nicolet) 2:36

Non - commercial recording - Not for sale

℗ SBC

Made in Switzerland

MUSICA HELVETICA

+SBC

European & Overseas Services
- Transcriptions -

Great Names in Swiss Folk Music III
Luzi Bergamin

Programme No. 24 (Music Selections)

+ML+ STEREO 33⅓

MH 24 - MS
3055

1.	Alter Marsch (Trad.)	3:14
2.	Miar trinkend nu no Grosse	1:52
3.	Tanz im Cinuskel (Trad.)	3:10
4.	Im alta Schyn	3:28
5.	Il leger viandant	2:15
6.	Gebirgsgrenzregiment 60	2:20
7.	Schottisch vegl	1:56
8.	Dur's Domleschg	2:45

All compositions and arrangements
by Luzi Bergamin

Non - commercial recording - Not for sale

℗ SBC

Made in Switzerland

MUSICA HELVETICA

SBC

European & Overseas Services
- Transcriptions -

ML | MONO 33⅓

MH 23
3056

© P SBC

Swiss Folk Music VII
Summertime in Switzerland

Programme No. 23

(Complete broadcast)

25:20

Non-commercial recording - Not for sale

Made in Switzerland

MUSICA HELVETICA

+SBC

European & Overseas Services
- Transcriptions -

+ML+ MONO 33⅓

MH 24
3057

© P SBC

Great Names in Swiss Folk Music III
Luzi Bergamin

Programme No. 24

(Complete broadcast)

25:15

Non-commercial recording - Not for sale

Musical Heritage Society®

STEREO

BENNY CARTER/PHIL WOODS

MHS 912690H
SIDE 1

(31:10)
33 1/3 RPM

MY MAN BENNY/MY MAN PHIL

1. Reet's Neet (Woods)
2. Just a Mood (version two) (Carter)
3. Sultry Serenade (Glenn)
4. We Were in Love (Carter)
5. My Man Benny (Woods)

BENNY CARTER, Alto sax, trumpet (on "We Were In Love")
PHIL WOODS, Alto sax, clarinet (on "We Were In Love")
CHRIS NEVILLE, Piano, GEORGE MRAZ, Bass
KENNY WASHINGTON, Drums

℗ Amreco, Inc., 1990
© Musical Heritage Society, Inc., 1990

A DIGITAL RECORDING

Musical Heritage Society

STEREO

BENNY CARTER/PHIL WOODS

MHS 912690H
SIDE 2

(29:26)
33 1/3 RPM

MY MAN BENNY/MY MAN PHIL

1. My Man Phil (Carter)
2. Just a Mood (version one) (Carter)
3. M.A. Blues (Carter)
4. People Time (Carter)
5. I'm Just Wild About Harry (Blake/Sissle)

BENNY CARTER, Alto sax, trumpet (on "People Time")
vocal (on "My Man Phil")
PHIL WOODS, Alto sax
CHRIS NEVILLE, Piano; GEORGE MRAZ, Bass
KENNY WASHINGTON, Drums

℗ Amreco, Inc., 1990
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A DIGITAL RECORDING

MASTERPLAN

MIND TRAPS DISC 4

SIDE 1

"BRAKES FAILED"

"NEXT TO MY MANIFOLD"

"MULTIPLE-CHOICE"

"ONE OWNER, LOW MILES"

℗ 1978 TM Productions, Inc.

MASTERPLAN

MIND TRAPS DISC 4

SIDE 2

"IT'S ALL HERE"

"TIRELESS INTERVIEWER"

"THIS IS YOUR CAR RADIO"

"FLASHIN' BLUES"

℗ 1978 TM Productions, Inc.

GATEWAY
RECORDINGS, INC.
1031-GLP-
1250-A
33⅓ RPM
Side 1
GLP-1250
LIRA PRESENTS
1. JABLANE
2. MISIRLOU
3. DRUGARICE
4. MIGO ZATVORILE
5. LIRA POLKA
GATEWAY RECORDINGS, INC. PITTSBURGH, PENNA.

GATEWAY
RECORDINGS, INC.
1031-GLP-
1250-B
33⅓ RPM
Side 2
GLP-1250
LIRA PRESENTS
1. U DALJINI
2. AL SU LEPE
3. DA LI POZNAS NASE MORE
4. MEDLEY OF SONGS AND DANCES
5. MASKARE
GATEWAY RECORDINGS, INC. PITTSBURGH, PENNA.

CARIÑO RECORDS

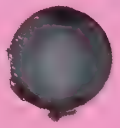
Lado A Estereo

DBL 1-5074 (DBL 1-5074A)

Estela

Estela Núñez

1 Por Primera Vez (Fuentes-Roth)
2 Quiero Vivir (Manuel Aleiandro)
3 Fatalidad ("Fatalita") (Pardotti-Pintucci-Okamura)



4 Me Gusta Como Eres ("I Love How You Love Me") (B. Mann-L. Kolber-Omero)
5 La Muñeca (La Bambola) (F. Migliacci-Zambrini-Cini-Okamura)

Estela Núñez 1, 5 con Magallanes y Orq; 2 con Manuel Alejandro y Orq.; 3, 4 con Chucho Ferrer y Orq.

Grabado en México

dynaflex

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RCA RECORDS

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CARIÑO RECORDS

Lado B Estereo

DBL1-5074 (DBL1-5074B)

Estela

Estela Núñez

1 Ave María (Manuel Alejandro)

2 No Vale La Pena (Manuel Alejandro)

3 Felicidad (A. Manzanero)

4 Adivina Adivinanza (Manuel Alejandro)

5 Ya Me Voy (Manuel Alejandro)

Estela Núñez 1, 2, 4, 5 con Manuel Alejandro y Orq.; 3 con Magallanes y Orq.

Grabado en México

dynaflex

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RCA RECORDS

MANUFACTURED BY RCA RECORDS—DISTRIBUTED BY CAYTRONICS RECORDS CORP

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FTA

Lado 1 Stereo

FLPS 151 (Lic. Prodemsa)

Los Palmeras Criollos, Vol. II

Los Palmeras

1 Historia de mi vida—El rosario de mi madre M. Cavagnaro **2 Hilda Prenda mía** A Haro **3 Ajena – No me quieres ver** J Mosto **4 Ocarinas** M. Covarrubias **Espérame** N Wetzell **5 Que bonitos ojos-A la huacachina** D A.R. **6 El último beso** R. Diaz Vásquez **Olvídate de mi amor** A. Renner

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INDUSTRIA PERUANA - M R - REGISTRO INDUSTRIAL 8681.

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FTA

Lado 2 Stereo

FLPS 151 (Lic. Prodemsa)

Los Palmeras Criollos, Vol. II

Los Palmeras

1 Yo tengo una pena A. Polo Campos **Crueldad** J. Di Roma-A. Núñez **2 Jamás impedirás—Cada día** J. Escajadillo **3 De puerta en puerta Nido vacío** A. Polo Campos **4 Perdón por adorarte** F. Figueroa **Si me quedo que me das** V. Tafur G. Dean **5 Sonrisas** P. Espinel **Tacna** O. Zilbert **6 El plebeyo-El huerto de mi amada** F. Pinglo Alva

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INDUSTRIA PERUANA - M R - REGISTRO INDUSTRIAL 8681.

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JOSE MARIA NAPOLEON
TU Y NADIE MAS

RF-9079

LP

33 1/3 R.P.M.
stereo

LADO A

1. LEÑA VERDE 2. MIENTRAS LLUEVE 3. ELLA SE LLAMABA
4. ESPERO 5. LAS FLORES DEL JARRON

Autor: Jose Maria Napoleon

Coros: HILDA LOFTUS, PATRICIA ALZAGA,
TERESA GONZALEZ, MARTHA VENTURA,
MARCO POLO GARIBAY, HECTOR ZAMORANO
1. Arr. y Dir. Chucho Ferrer
2-5. Arr. y Dir. Jonathan Zarzoza
3-4. Arr. y Dir. Mario Patron

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JOSE MARIA NAPOLEON
TU Y NADIE MAS

RAFF

RF-9079

LP

33⅓ R.P.M.

stereo

LADO B

1. MIA NADAMAS 2. VUELVE A MI 3. A USTED
4. PARA VIVIR 5. COMO OLVIDAR

Autor: Jose Maria Napoleon

Coros: HILDA LOFTUS, PATRICIA ALZAGA,
TERESA GONZALEZ, MARTHA VENTURA,
MARCO POLO GARIBAY, HECTOR ZAMORANO
1-4-5. Arr. y Dir. Chucho Ferrer
2-3. Arr. y Dir. Jonathan Zarzoza

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"COLOR NOCHE"
Carmita Jimenez
3-6- Arr. Moncho Usera
1-2-4-5-Arr. Pedrito Rivera
A
DG-1208
33 1/3 RPM
COMPATIBLE
STEREO
1- Al Ver Que Te Me Vas.
(D.R.)
2- Cuando Vuelva Amanecer.
(Julio Iglesias)
3- Color Noche.
(José Escajadilla)
4- El Plebeyo.
(Feline Fiorito)
5- La Casa Vacia.
(Arturo Diaz Rivero)
6- Requiem A Un Amor
(Moncho Usera)
BORINQUEN
PRODUCIDO POR DARIO GONZALEZ - RESERVADO
FONOGRAMA DEL PRODUCTOR

"COLOR NOCHE"
Carmita Jimenez
1-2-3-4- Arr. Moncho Usera
5- Arr. Pedrito Rivera
B
DG-1208
33 1/3 RPM
COMPATIBLE
STEREO
1- Si Yo Fuese Esa.
(Luis A. Ortega)
2- Que Se Enteren.
(Emilio Guedes)
3- Quiero Ser Tu Dueña.
(Mario Jarigo)
4- Mira Mi Amor.
(Elio Roca)
5- En Recompensa.
(D.R.)
BORINQUEN
PRODUCIDO POR DARIO GONZALEZ - RESERVADO TODOS LOS DERECHOS

DISTRIBUIDO EN EL PERU POR DISCOS HISPANOS DEL PERU S.A.

12 GRANDES CANCIONES DE AMOR

JOSE AUGUSTO

33 1/3 R.P.M.
ESTEREO

PROHIBIDA LA REPRODUCCION,
LOCACION Y PRESTAMO DE ESTE
EJEMPLAR Y SU RADIODIFUSION
O EJECUCION PUBLICA.
RESERVADOS TODOS LOS DERECHOS
DE LOS AUTORES DE LAS OBRAS
Y DEL PRODUCTOR DE FONOGRAMAS.

BE.02.0136 A

1.-MUJER - 4'46
2.-DE QUE VALE TENER TODO EN LA VIDA - 3'39
3.-YO NECESITO TU AMOR - 3'30
4.-MELANCOLIA - 3'47
5.-FASCINACION - 3'17
6.-EL MEJOR DE MIS AMIGOS - 3'07

ES UNA PRODUCCION EMI-ODEON BRASIL S.A.
RECOPILACION (p) 1987 ESPECIALMENTE ELABORADA POR DISCOS HISPANOS DEL PERU S.A.

TIEMPO TOTAL: 22'06

HECHO EN EL PERU

EMI

MARCA REGISTRADA

DISTRIBUIDO EN EL PERU POR DISCOS HISPANOS DEL PERU S.A.

12 GRANDES CANCIONES DE AMOR

JOSE AUGUSTO

33 1/3 R.P.M.
ESTEREO

PROHIBIDA LA REPRODUCCION,
LOCACION Y PRESTAMO DE ESTE
EJEMPLAR Y SU RADIODIFUSION
O EJECUCION PUBLICA.
RESERVADOS TODOS LOS DERECHOS
DE LOS AUTORES DE LAS OBRAS
Y DEL PRODUCTOR DE FONOGRAMAS.

BE.02.0136 B

1.-EL RELOJ/HISTORIA DE UN AMOR/PERFIDIA/
MARIA HELENA - 5'05
2.-TODOS ME LO DECIAN - 2'48
3.-CANDILEJAS - 3'35
4.-CONSEJO DE AMIGO - 3'08
5.-LA VERDAD SIEMPRE APARECE - 3'31
6.-EL FINAL DE NUESTRA HISTORIA-3'58

ES UNA PRODUCCION EMI-ODEON BRASIL S.A.
RECOPILACION (p) 1987 ESPECIALMENTE ELA-
BORADA POR DISCOS HISPANOS DEL PERU S.A.

TIEMPO:TOTAL: 22'05

HECHO EN EL PERU

EMI

MARCA REGISTRADA

MASTERPLAN

MINDTRAPS DISC 2

SIDE 1

"HOW MUCH DO YOU WEIGH NOW?"

"THE PIZZA WAR"

"I THOUGHT IT WAS SAM"

"I KNEW YOU'D LIKE THE FOOD HERE"

℗ 1978 TM Productions, Inc.

MASTERPLAN

MINDTRAPS DISC 2

SIDE 2

"WHAT A BULLFROG DOES TO A BUG"

"UNLESS YOU WANT"

"INK BLOTS"

"A TASTE OF SLOWER DAYS"

℗ 1978 TM Productions, Inc.

CMS

14 WARREN ST., N.Y.C.

CMS 116

SIDE 1
(116-A)

Band 1: RESIGNATION SPEECH OF PRESIDENT NIXON
THURSDAY, AUGUST 8, 1974

Band 2: SWEARING IN AND REMARKS OF PRESIDENT FORD
FRIDAY, AUGUST 9, 1974

WARNING: Forbidden to copy, reproduce or broadcast this recording or any portion without prior permission of CMS.

33⅓ RPM

Play on any mono/stereo phono

CMS
14 WARREN ST., N.Y.C.
RD
973.92
Mon
CMS 116
SIDE 2
(116-B)
PRESIDENT FORD'S SPEECH
TO JOINT SESSION OF
CONGRESS AND THE NATION
MONDAY, AUGUST 12, 1974
WARNING: Forbidden to copy, reproduce or broadcast this recording
or any portion without prior permission of CMS.
33⅓ RPM
Play on any mono/stereo phono

A TIME TO SING

MILLBURNAIRES '63

DH 63
LONG PLAYING

SIDE 1
MICROGROOVE

*1. SHENANDOAH (2:17)
2. 500 MILES (2:58)
3. OUR HANDS WERE STRONG (2:17)
(Lorre Wyatt)
4. DONA DONA (2:55)
5. JOAN, JOAN (2:42)
6. WHEN SHE CRIES (4:18)
(Lorre Wyatt)

*Arr. Millburnaires; all others
Arr. Lorre Wyatt

(DH-63 A)

33⅓ RPM

A TIME TO SING

MILLBURNAIRES '63

DH 63
LONG PLAYING

SIDE 2
MICROGROOVE

1. BLOWING IN THE WIND (3:03)
   (Lorre Wyatt)
2. WHAT HAVE THEY DONE TO THE RAIN? (2:36)
3. THE VIRGIN MARY HAD A BABY BOY (2:25)
*4. PLAISIR D'AMOUR (2:58)
*5. TAKE HER OUT OF PITY (2:30)
*6. PASSIN' THROUGH (3:12)

*Arr. Millburnaires; all others
Arr. Lorre Wyatt

(DH-63 B)

33⅓ RPM

CRUISIN' 1957™

increase records

Featuring:
Joe Niagara, WIBG, Philadelphia

SIDE ONE **INCR 2002A**

1. SO RARE — JIMMY DORSEY
JERRY HERST/JACK SHARPE ROBBINS MUSIC (ASCAP)
2. SEARCHIN' — THE COASTERS
LEIBER/STOLLER QUINTET/BEINSTOCK/INTERSONG (ASCAP)
3. SCHOOL DAYS — CHUCK BERRY
(C. BERRY) ARC MUSIC (BMI)
4. PARTY DOLL — BUDDY KNOX
(BOWEN, KNOX) PATRICIA MUSIC (BMI)
5. GOODNIGHT SWEETHEART — SPANIELS
(HUDSON, CARTER)
CONRAD MUSIC & ARC MUSIC (BMI)

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CRUISIN' 1957™

increase records

Featuring:
Joe Niagara, WIBG, Philadelphia

SIDE TWO **INCR 2002B**

1. LITTLE DARLIN' — THE DIAMONDS
(M. WILLIAMS) EXCELLOREC MUSIC (BMI)
2. BONY MORONIE — LARRY WILLIAMS
(L. WILLIAMS) VENICE MUSIC (BMI)
3. TO THE AISLE — THE FIVE SATINS
(SMITH, WEINER) WEMAR MUSIC (BMI)
4. HONEYCOMB — JIMMIE RODGERS
(B. MERRILL) JOY MUSIC (ASCAP)
5. RAUNCHY — BILL JUSTICE
(Justice, Maker) Hi-Lo Music (BMI)

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MASTERPLAN

MINDTRAPS DISC 1

SIDE 1

PRODUCTION BUILDERS

℗ 1978 TM Productions, Inc.

MASTERPLAN

MINDTRAPS DISC 1

SIDE 2

PRODUCTION BUILDERS

℗ 1978 TM Productions, Inc.

EXITOS VOL. I
ARTISTAS VARIOS

DISCOS LATIN INTERNATIONAL

ESTEREO
LADO A
DLIS 2051
33-1/3 RPM
℗ © 1980 D.L.I.

CHIQUITITA (Paulinho Camargo)
DORIS CABALLERO
AMOR Y LAGRIMAS (Maria T. Flores)
LOS PIRAÑAS
LA WHITTIER (Ivan Mendieta)
GRUPO PETROLEO
DE CORAZON (Manuel S. Acuna)
LOS ZORROS
POR QUE TE FUI STE (Ivan Mendieta)
LOS DIABLOS

MANUFACTURED AND DIST. BY D.L.I. INC. P.O. BOX 20328 L.A. CAL. 90006

EXITOS VOL. I
ARTISTAS VARIOS

ESTEREO
LADO B
DLIS 2051
33-1/3 RPM
℗ © 1980 D.L.I.

EL PORRO DE JAIME (Jaime Treviso/Chalo Campos)
CHALO CAMPOS
MIL MARES DE VINO (Chucho Rincon)
LA TROPA CHICANA
VOY A PERDER LA CABEZA POR TU AMOR (M. Alejandro/A. Magdalena)
PEDRO REY
MAQUINA 501 (Charro Avitia)
LOS HERMANOS ORTIZ
LA GACHA (Ivan Mendieta)
GRUPO PETROLEO

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WFB
PRODUCTIONS
DOYLESTOWN, PA. 18901

"Thine Is The Glory"

ORATORIO CHOIR
Vine Memorial Baptist Church
Philadelphia, Pennsylvania

CHARLES ROBERT JONES, Conductor
Thomas A. Thornley, Organist
Jude Mollenhauer, Harpist
David Gibson, Tympanist

Side One Stereo 952-1

1. Opening Narration - Herbert M. Lemmon
   "Thine Is The Glory"
2. O MY FATHER - Gates
3. WHAT A FRIEND - arr. C. R. Jones
4. COME, COME YE SAINTS - Cornwell
5. I WILL GIVE THANKS UNTO THEE
   Rossini
   Sheila D. Jenkins, soloist

"Thine Is The Glory"

ORATORIO CHOIR
Vine Memorial Baptist Church
Philadelphia, Pennsylvania

CHARLES ROBERT JONES, Conductor
Thomas A. Thornley, Organist
Jude Mollenhauer, Harpist
David Gibson, Tympanist

Side Two Stereo 952-2

1. HOLY REDEEMER - Bach-Gounod
   Ann R. Hines, soloist
2. BEATITUDES - Evans
   Walter L. Hines, soloist
3. HO, EVERY ONE THAT THIRSTETH
   Macfarlane
   Gregory H. Hopkins, soloist
4. WALK TOGETHER CHILDREN

WFB
PRODUCTIONS
DOYLESTOWN, PA. 18901

THE KESTREL LINNET CHORAL CHOIR
"WHAT A FRIEND"
Recorded live on May 18, 1979 at the
Mt. Zion Baptist Church in Germantown, Penn.
SIDE 1
MRR-565
STEREO
33 1/3 RPM
1. What A Friend We Have In Jesus (3:40)
2. Sweet Hour Of Prayer (3:50)
3. Blessed Are Thou, O Lord (4:12
4. Psalm 100 (4:
5. Because He Lives (5:
Magnetic
RECORDED AND
REMASTERED CORP., PHILA., PA 19103

THE KESTREL LINNET CHORAL GROUP
"WHAT A FRIEND"
Recorded live on May 18, 1979 at the
Mt. Zion Baptist Church in Germantown, Penn.
SIDE 2
MRR-565
STEREO
33 1/3 RPM
1. Jesus Is All The World To Me (4:49)
2. How Great Thou Art (6:01)
3. Blessed Assurance (4:12)
4. O Freedom (6:10)
5. Jacob's Ladder (4:28)
Magnetic
RECORDER AND
REPRODUCER CORP., PHILA., PA 19102

OLD AND NEW FAVORITES
THE JUDSON PIVTONS
LP - 8 PID
STEREO
33⅓ RPM

Circle
OLD AND NEW FAVORITES
THE JUDDS

ON THE SPOT
RECORDING CO.
SIDE 1
CHS-SC-55a
CARL SCHURZ HIGH SCHOOL CHORUSES
in performance of the MESSIAH
December 17, 1955
ARTHUR CLARK, Conducting
AND THE GLORY OF THE LORD
OH THOU THAT TELLEST
FOR UNTO US A CHILD IS BORN
GLORY TO GOD IN THE HIGHEST
LIFT UP YOUR HEADS
4754 NORTH SAWYER AVENUE CHICAGO, ILL.

ON THE SPOT
CORDING CO.
ALS-MMM
2 109
CHS SC-55b
CARL SCHURZ HIGH SCHOOL CHORUSES
in performance of the MESSIAH
December 17, 1955
ARTHUR CLARK, Conducting
SURELY, HE HATH BORNE OUR GRIEF
BUT THANKS BE TO GOD
SINCE BY MAN CAME DEATH
WORTHY IS THE LAMB
HALLELUJAH
AVENUE CHICAGO

Claremont
RECORDS
CR-1206-A
(M-34)
GITANJALI (Song Offerings)
(Poems by Rabindranath Tagore)
Music by John Alden Carpenter - (1913)
1. "When I Bring To You Coloured Toys"
2. "On The Day When Death Will Knock At Thy Door"
3. "The Sleep That Flits On Baby's Eyes"
4. "I Am Like A Remnant Of A Cloud Of Autumn"
5. "On The Seashore Of Endless Worlds"
6. "Light, My Light"
ALICE MOCK, soprano
SHIRLEY BOYES, pianist
33⅓ RPM Microgroove

Claremont
CR-1200-B
RECORDS
(M-35)
WATER-COLORS (Four Chinese Tone Poems)
Music by John Alden Carpenter - (1916)
1. "On A Screen"
2. "The Odalisque"
3. "Highwaymen"
4. "To A Young Gentleman"
5. "LOOKING-GLASS RIVER"
(Robert Louis Stevenson)
6. "THE GREEN RIVER"
(Lord Alfred Douglas)
ALICE MOCK, soprano
SHIBLEY BOYES, pianist
33⅓ RPM Microgroove
224 YALE

the TM System SM
ST-4
SIDE ONE
"NOBODY PUTS IT ALL TOGETHER"
(Y-6013)
(Y-6014)
© ℗ TM Productions, Inc. Dallas, TX

ST-4

SIDE TWO

"NOBODY PUTS IT ALL TOGETHER"
(Y-6015)
(Y-6016)

© ℗ TM Productions, Inc. Dallas, TX

LEV PILSHIK

SIDE 1
Time: 20:46

33⅓ RPM
Stereo 2601

WHEN A WOMAN LEAVES

1. WHEN A WOMAN LEAVES
2. CALL ME
   E. KANIEL-L. PILSHIK
3. MEETING
   V. DOBRININ
4. BROKEN LOVE
   L. PILSHIK
5. OFFENSE
   L. PILSHIK
6. YOUR EYES
   R. BROWN-L. PILSHIK

Produced by Lev Pilshik

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LEV
PILSHIK

SIDE 2
Time: 20:20

33⅓ RPM
Stereo 2601

WHEN A WOMAN LEAVES

1. RUSSIAN BIRCH
   S. ESENIN-L. PILSHIK
2. WHAT A FOOL I HAVE BEEN
3. NIGHTINGALE
   S. ESENIN-L. PILSHIK
4. THE CANDLES
5. WHEN THE SOLDIER SERVED
   BLANTER
6. I LEFT PARENTAL HOME
   S. ESENIN-L. PILSHIK

Produced by Lev Pilshik

℗ 1984 HENRY'S RECORDING STUDIO NEW YORK, N.Y.

WFB
wfb
TO GOD BE THE GLORY
The Singing Simpsons
RIAA
EQUAL-
IZATION
557-1
SIDE
1
1. HE AROSE
2. HIS EYE IS ON THE SPARROW
3. JESUS LOVER OF MY SOUL
4. HUSH
5. BALM IN GILEAD
33⅓ r.p.m.
LONG PLAY
HIGH
FIDELITY
WFB PRODUCTIONS, INC., SOUDERTON, PENNSYLVANIA. MADE IN U.S.A.

WFB
wfb
TO GOD BE THE GLORY
The Singing Simpsons
RIAA
EQUAL-
IZATION
557-2
SIDE
2
1. SATISFIED
2. IT'S REAL
3. DIDN'T IT RAIN
4. HE WILL NOT FAIL ME NOW
5. THE OLD ACCOUNT
6. THE LORD'S PRAYER
33⅓ r.p.m.
LONG PLAY
HIGH
FIDELITY
WFB PRODUCTIONS, INC., SOUDERTON, PENNSYLVANIA - MADE IN U.S.A.

STEREO

SIDE 1 PLD 1009

THE MUSICAL WORLD OF HATZINASSIOS

G. HATZINASIOS

(INSTRUMENTAL)

1. I LOVE, I LOVE, I LOVE YOU
2. THE HOOK
3. YOU AND ME
4. HOW
5. WHY ARE YOU MENTIONING IT NOW
6. MUSIC LESSON (Mathima Solfez)

℗ 1977 Phonogram

Athens, Greece

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STEREO

SIDE 2 PLD 1009

THE MUSICAL WORLD OF HATZINASSIOS

G. HATZINASIOS

(INSTRUMENTAL)

1. YOUR BLUE LETTERS
2. OFFERING
3. LISTEN FRIEND
4. YOU MARKED A PERIOD OF TIME
5. WE LEARNED HOW TO LOVE
6. OUR OLD JOYS

℗ 1977 Phonogram

Athens, Greece

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Jenifer RECORDS

STARS & BARS

SIDE ONE

1. "WELL ALL RIGHT" (2:12)
Written by Buddy Holly, Norman Petty, Jerry Allison and Joe Mauldin. Published by Wren Music.
2. "ROCK-A-BYE BOOGIE" (2:40)
Written by Will Carson. Published by Teri Music.
3. "DO I HAVE TO DRAW A PICTURE?" (2:54)
Written by Glen Clark and Billy Swann.
Published by Earl McGrath Music.

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Jenifer RECORDS

STARS & BARS

SIDE TWO

1. "BLUE LIGHT" (3:10)
Written by John Hadley. Published by Neoteric Music.
2. "MY BABY THINKS HE'S A TRAIN" (4:23)
Written by Leroy Preston. Published by Paw Paw Music.
3. "KEEPING MY MEMORY" (3:23)
Written by Robin Ruddy. Published by Robin Ruddy Music.

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Anita West

Russian & Gypsy Vocals with Guitar

AMW613 **Side A**

Choopchick
Heart
Nothing Nothing Nothing
Moscow Nights
Sing Gypsies
Lara's Song
Besserabia
Only Once
Rolling Apple
I Dreamed of a Garden
Burn Burn

Anita West

Russian & Gypsy Vocals with Guitar

AMW613 **Side B**

Flowers Blooming in the Spring
Kazbek (Georgian Mountain Song)
Quiet Night
Nice Gypsy Boy
Dark Eyes
Where Are My Gypsies
Don't Go
Booblitchkee
Volga Volga
Ookhar Koopyehts
Be Still My Heartbreak

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RESERVADOS
MANUFACTURADO POR "EL VIRREY" INDUSTRIAS MUSICALES S.A. INDUSTRIA PERUANA REG. IND 12428
Virrey
50 AÑOS DE MUSICA CRIOLLA
VOL.1
APDAYC
0000513
33
STEREO
1
FILOMENO ORMEÑO Y
LUCHO DE LA CUBA
(1914 - 1924)
1. MELGAR - Vals (B. Ballón F.)
2. IDOLO - Vals (N. Casas)
3. EL CONEJITO - Polka (D. R.)
4. RADIANTE - Vals (D.R.)
5. LUIS PARDO - Vals (D.R.)
6. LAS PENAS MATAN
Tondero (D.R.)

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RESERVADOS
MANUFACTURADO POR "EL VIRREY" INDUSTRIAS MUSICALES S.A.- INDUSTRIA PERUANA REG. IND. 12428

Virrey

50 AÑOS DE MUSICA CRIOLLA
VOL.1

APDAYC

0000513

33
STEREO

2

Ⓟ

FILOMENO ORMEÑO Y LUCHO DE LA CUBA
(1914 - 1924)

1. TUS OJITOS - Vals (D.R.)
2. CELAJE - Vals (Alejandro Llaque)
3. LEJOS DE TU MIRADA - Polka (D.R.)
4. ALEJANDRINA - Vals (D.R.)
5. EL PARISIEN - Vals (D.R.)
6. LA PALMERITA - Marinera (D.R.)

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MANUFACTURADO POR "EL VIRREY" INDUSTRIAS MUSICALES S.A. INDUSTRIA PERUANA REG. IND 12428
Virrey
50 AÑOS DE MUSICA CRIOLLA
VOL. 2
APDAYC
0000514
33
STEREO
1
FILOMENO ORMEÑO Y
LUCHO DE LA CUBA
(1924 - 1934)
1. IDOLATRIA - Vals (O. Molina)
2. CUANDO LAS HOJAS CAEN - Vals (F. Ormeño)
3. EL HUAYRURO - Polka (F. Ormeño)
4. ENVENENADA - Vals (D.R.)
5. EL HUERTO DE MI AMADA - Vals (F. Pinglo
6. EL PALOMO ENAMORADO - Tondero
(F. Ormeño)

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Virrey

50 AÑOS DE MUSICA CRIOLLA
VOL. 2

APDAYC

0000514

33 STEREO

2

Ⓟ

FILOMENO ORMEÑO Y LUCHO DE LA CUBA
(1924 - 1934)

1. LA ORACION DEL LABRIEGO - Vals (F. Pinglo)
2. HORTENSIA - Vals (D.R.)
3. AMOR QUE MATA - Polka (D.R.)
4. BOUQUET - Vals (F. Pinglo)
5. LA BOVEDA AZULADA - Vals (D.R.)
6. EN NOMBRE DE DIOS COMIENZO
   Marinera y Resbalosa (D.R.)

MANUFACTURADO POR "EL VIRREY" INDUSTRIAS MUSICALES S.A. INDUSTRIA PERUANA REG. IND 12428

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Virrey

50 AÑOS DE MUSICA CRIOLLA
VOL. 3
APDAYC

0000515

33 STEREO

1

Ⓟ

FILOMENO ORMEÑO Y LUCHO DE LA CUBA
(1934 - 1944)

1. ME DUELE EL CORAZON - Vals (M. Durand)
2. EL PLEBEYO - (F. Pinglo)
3. CANCION DEL CARNAVAL - Polka (F. Ormeño)
4. ANITA - Vals (P. Casas)
5. ALEJANDRO VILLANUEVA - Vals (P. Espinel)
6. CURRUNDENGO - Tondero (A. Carreño)

MANUFACTURADO POR "EL VIRREY" INDUSTRIAS MUSICALES S.A. INDUSTRIA PERUANA REG. IND 12428

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Virrey

50 AÑOS DE MUSICA CRIOLLA
VOL. 3

APDAYC

0000515

33 STEREO 2

Ⓟ

FILOMENO ORMEÑO Y LUCHO DE LA CUBA
(1934 - 1944)

1. QUISIERA - Vals (A. Carreño)
2. DESDEN - Vals (M. Paz)
3. BOM BOM CORONADO - Polka (D. R.)
4. NUBE GRIS - Vals (E. Márquez T.)
5. HERMELINDA - Vals (A. Condemarín)
6. ANGEL BELLO - Marinera y Resbalosa (D.R.)

MANUFACTURADO POR "EL VIRREY" INDUSTRIAS MUSICALES S.A. INDUSTRIA PERUANA REG. IND 12428

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Virrey

50 AÑOS DE MUSICA CRIOLLA
VOL. 4

APDAYC

0000516

33 STEREO

1 Ⓟ

FILOMENO ORMEÑO Y LUCHO DE LA CUBA (1944-1954)

1. CORAZON - Vals (Lorenzo H. Sotomayor)
2. ESTRELLITA DEL SUR - Vals (F. Coronel R.)
3. DELIA - Polka (M. Garrido)
4. MI PERU - Vals (M. Raygada)
5. ALMA, CORAZON Y VIDA - Vals (A. Flores)
6. SALAVERRINO - Tondero

Lucho de la Cuba

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Virrey
50 AÑOS DE MUSICA CRIOLLA
VOL. 4
APDAYC
0000516
33
STEREO
2
FILOMENO ORMEÑO Y
LUCHO DE LA CUBA
(1944 - 1954)
1. SE VA LA PALOMA - Vals (César Miró - F. Ormeño)
2. ZENOBIA - Vals (Amador Paredes)
3. DIME POR QUE ME HAS ABANDONADO - Polka (José Márquez T.)
4. ODIAME - Vals (Rafael Otero)
5. EL PROVINCIANO - Vals (L. Martínez)
6. MARINERA Y RESBALOSA (D.R.)

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Virrey
50 AÑOS DE MUSICA CRIOLLA
VOL. 5
APDAYC
0000517
33
STEREO
1
FILOMENO ORMEÑO Y
LUCHO DE LA CUBA
(1954 - 1964)
1. HACE TIEMPO - Vals (L. Martínez)
2. OLVIDATE DE MI - Vals (P. de los Andes)
3. NOSTALGIA CHALACA - Vals (M. Raygada)
4. LA FLOR DE LA CANELA - Vals (Ch. Granda)
5. ANSIAS - Vals (L. Abelardo N.)
6. CANTO A MI TIERRA -
Marinera (Oscar Avilés)

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Virrey

50 AÑOS DE MUSICA CRIOLLA
VOL. 5
APDAYC

0000517

33 STEREO 2

℗

FILOMEÑO ORMEÑO Y LUCHO DE LA CUBA
(1954 - 1964)

1. VIVA EL PERU Y SERENO - Vals (A. Maguiña
2. EN UN ATARDECER - Vals (M. Acosta Ojeda)
3. ENGAÑADA - Vals (L. Abelardo N. - T. Barrera)
4. SI TE VAS QUE ME QUEDA - Vals (L. García)
5. LIMEÑA - Vals (A. Polo Campos)
6. MAÑANA POR LA MAÑANA - Marinera
   Resbalosa (E. Márquez T.)

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REGALO MUSICAL

VOL. XVI

ESTEREO

1982

PRODUCCION ESPECIAL PARA

CONDUMEX, S.A.

MEXICO 16. D. F.

DISCO 1

33 1/3

LADO A

AC-0291

(17-05-5292)

1.- MITAD MUJER, MITAD GAVIOTA
-Lolita de la Colina- RAQUEL OLMEDO
2.- VAS A APRENDER A QUERERME
-Federico Méndez- CUCO SANCHEZ
3.- EL DE COCULA
-Bulmaro Bermúdez- FELIPE ARRIAGA
4.- SE TE OLVIDA
-Alvaro Carrillo- JAVIER SOLIS
5.- PROMESAS
-Paquita Macías- HNAS. HUERTA

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DISCO 1

33 1/3

LADO B

AC-0291

(17-05-5293)

1.- TE QUIERO TODO
-J. C. Calderón- LOLITA

2.- ABRAZAME
-J. Iglesias-R. Ferro- VIKKI CARR

3.- SOMOS NOVIOS
-A. Manzanero- VIKKI CARR

4.- CUALQUIER COSAS ALGUIEN
-Gian Carlo Bigazzi-Umberto Tozzi-

5.- POR ESA MUJER
-Paquita Macías- MARIA ISABEL

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DISCO 2

33 1/3

LADO A

AC-0291

(17-05-5294)

1.- A LA QUE VIVE CONTIGO
-A. Manzanero- MANOELLA TORRES
2.- DISCULPAME
-Alejandro Jaen- VIKKI CARR
3.- SEGUIR SOÑANDO
-I. Román-P. Cepero- LOLITA
4.- TE AMO -Bigazzi-Tozzi-
-C. Toro-VC- UMBERTO TOZZI
5.- A MI PODRAS OLVIDARME PERO . . .
-Alejandro F. Cañibe- YOSHIO

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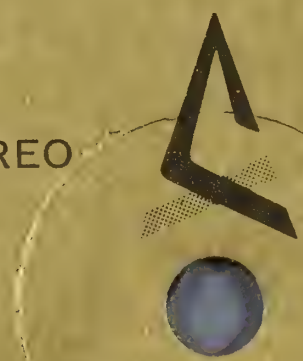

1982

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CONDUMEX, S.A.

MEXICO 16, D. F.

DISCO 2

33 1/3

LADO B

AC-0291

(17-05-5295)

1.- QUE ME PERDONE TU SEÑORA
-Ramiro José- MANOELLA TORRES
2.- NUESTRO SECRETO
-Paquita Macías- SONIA LOPEZ
3.- AMEMONOS
-J. Ruíz Venegas- LOLITA
4.- PERDI CON UNA MUJER
-Pepe Gutiérrez S.- GERARDO REYES
5.- QUE MAL AMADA ESTAS
-Roberto Cantoral- GUALBERTO CASTRO

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MEXICO 16, D. F.

DISCO 3

33 1/3

LADO A

AC-0291

(17-05-5296)

1.- ALMA LLANERA
-Pedro Elías Gutiérrez- LOS CUÑAOS
2.- ZUMBA QUE ZUMBA
-Recopilación de Fco. Carreño- LOS CUÑAOS
3.- LA CHIPOLA -Anónimo- LOS CUÑAOS
4.- LA VOZ DEL VIENTO (Pasaje Instrumental)
-Rene Devía- RENE DEVIA
5.- CAZADOR
-Arnulfo Briceño- RENE DEVIA

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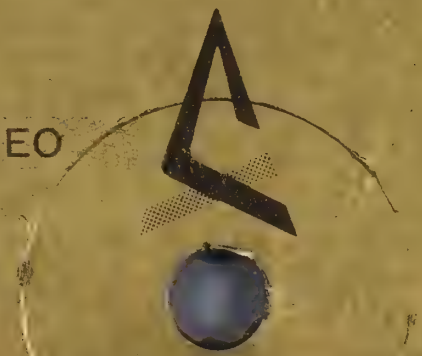

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CONDUMEX, S.A.

MEXICO 16, D. F.

DISCO 3

33 1/3

LADO B

AC-0291

(17-05-5297)

1.- MI VIEJO -Piero-José- PIERO
2.- O QUIZAS SIMPLEMENTE LE REGALE UNA ROSA -Leonardo Favio- LEONARDO FAVIO
3.- SI TU TE VAS -Sandro-Anderle- SANDRO
4.- LLEGANDO LLEGASTE -Piero-José- PIERO
5.- ELLA . . . ELLA YA ME OLVIDO -Leonardo Favio- LEONARDO FAVIO

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CONDUMEX, S.A.

MEXICO 16, D. F.

DISCO 4

33 1/3

LADO A

AC-0291

(17-05-5298)

1.- LOS SONIDOS DEL SILENCIO
-P. Simon- A. KOSTELANETZ

2.- SIN TI
-P. Ham-T. Evans- VIKKI CARR

3.- NO TE VAYAS AMOR
-J. Valentini-F. Saulino- CRYSTAL GAYLE

4.- VUELA ALTO -J. Ian-G. Moroder- JANIS IAN

5.- ME OLVIDE DE VIVIR
-Billow-Revaux-J. Iglesias-M. Díaz-M. Korman-
-M. de la Calva-R. Arcusa-J. Flores- RAY CONNIFF

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MEXICO 16, D. F.

DISCO 4

33 1/3

LADO B

AC-0291

(17-05-5299)

1.- LLUVIAS NOCTURNAS
-J. Ian- JANIS IAN

2.- TOMALO CON CALMA
-D. Mc Clinton- CRYSTAL GAYLE

3.- LA FERIA DE SCARBOROUGH
-P. Simon-A. Garfunkel- PERCY FAITH

4.- AYUDAME A SOPORTAR LA NOCHE
-K. Kristofferson- VIKKI CARR

5.- DIAS FELICES
-C. Fox-N. Gimble- RAY CONNIFF

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PRODUCCION ESPECIAL PARA

CONDUMEX, S.A.

MEXICO 16, D. F.

DISCO 5

33 1/3

LADO A

AC-0291

(17-05-5300)

1.- JESUS GLORIA DE LOS HOMBRES
-Bach-
WALTER CARLOS

2.- QUE LOS CORDEROS PASTEN EN PAZ
-Bach-
WALTER CARLOS

3.- CONCIERTO EN BRANDENBURGO No. 5
EN RE MAYOR
-Bach-
WALTER CARLOS

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MEXICO 16, D. F

DISCO 5

33 1/3

LADO B

AC-0291

(17-05-5301)

1.- 3 DANZAS DE LA SUITE EL CASCANUECES: A Danza Rusa
B Danza del hada de azúcar
C Danza de las pipas
-P. Tchaikovsky- WALTER CARLOS

2.- CONCIERTO DE BRANDENBURGO No. 2 EN FA MAYOR -J. S. Bach- WALTER CARLOS

3.- EPISODIOS PARA PIANO Y SONIDO ELECTRONICO -W. Carlos- Phillip Ramey, Pianista WALTER CARLOS

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MEXICO 16, D. F.

DISCO 6

33 1/3

LADO A

AC-0291

(17-05-5302)

1.- PRIMER MOVIMIENTO 5a. SINFONIA -Beethoven's- NEW YORK PHILARMONICA Leonard Bernstein Cond.

2.- THE CUCKOO AND THE NIGHTINGALE -Handel- E. POWER BIGGS ORQ. LONDON PHILARMONICA ORCH. SIR ADRIAN BOULT

3.- FOR UNTO US A CHILD IS BORN THE MORMON TABERNACLE CHOIR RICHARD CONDIE DIR. THE PHILARMONICA ORCHESTRA EUGENE ORMANDY COND.

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MEXICO 16, D. F.

DISCO 6

33 1/3

LADO B

AC-0291

(17-05-5303)

1.- AVE MARIA
-Arr. Arthur Harris-
THE TEMPLE UNIVERSITY
Y CONCERT CHOIR
2.- SERENATA
-Arr. Arthur Harris-
THE PHILADELPHIA ORCHESTRA
3.- PARA ELISA
-Arr. William Smith-
THE PHILADELPHIA ORCHESTRA

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STEPHANIE MILLS/SWEET SENSATION **8-603**

1. Sweet Sensation • Never Knew Love Like This Before
2. I Just Wanna Say • Try My Love
3. D-A-N-C-I-N' • Mixture Of Love
4. Still Mine • Wish That You Were Mine

Produced by James Mtume and Reggie Lucas for Mtume Lucas Productions, Inc.

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8-603

STEPHANIE MILLS
SWEET SENSATION

Programs

1
Sweet Sensation
Never Knew Love Like This Before

2
I Just Wanna Say
Try My Love

3
D-A-N-C-I-N'
Mixture Of Love

4
Still Mine
Wish That You Were Mine

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TP 16013

ROBERTA FLACK
FEATURING DONNY HATHAWAY

1
Only Heaven Can Wait (For Love)
God Don't Like Ugly
Stay With Me (Part I)

2
Stay With Me (Part II)
You Are My Heaven
Disguises

3
Back Together Again (Part I)

4
Back Together Again (Part II)
Don't Make Me Wait Too Long

PRODUCED BY ROBERTA FLACK AND ERIC MERCURY

ATLANTIC RECORDING CORPORATION
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CHAKA KHAN/Naughty

1 **Clouds • Get Ready, Get Set • Too Much Love (Beg.)** TT 10:00

2 **Too Much Love (Concl.) • Move Me No Mountain • Papillon (aka Hot Butterfly** TT 10:00

3 **Nothing's Gonna Take You Away • So Naughty • Our Love's In Danger (Beg.)** TT 10:00

4 **Our Love's In Danger (Concl.) • All Night's All Right • What You Did** TT 10:00

PRODUCED BY ARIF MARDIN

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NOBODY DOES IT LIKE ME
SHIRLEY BASSEY

UA-EA214-G

UNITED ARTISTS RECORDS

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NOBODY DOES IT LIKE ME
SHIRLEY BASSEY
1 TOTAL TIME: 10:04
LEAVE A LITTLE ROOM
DAVY
THE TROUBLE WITH HELLO IS GOODBYE
2 TOTAL TIME: 10:06
WHEN YOU SMILE
ALL THAT LOVE WENT TO WASTE
YOU ARE THE SUNSHINE OF MY LIFE
3 TOTAL TIME: 10:05
DAVY — reprise —
I'M NOT ANYONE
I'M NOTHING WITHOUT YOU
4 TOTAL TIME: 10:05
MORNING IN YOUR EYES
THE TROUBLE WITH HELLO IS GOODBYE
— reprise —
NOBODY DOES IT LIKE ME

UA-EA214-G

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